Tuesday 22 July 2025

Amateur Photographer

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Lumix S 24-60mm f/2.8

Panasonic's new fast zoom comes at a more affordable price for L-mount users

Too clever by half

TESTED

Fujifilm reimagines half-frame for the digital age with the **X half**

FUJINON ASPHERICAL LENS
SUPER EBC f=10.8mm 1:2.8

Shoot like Wes

How to give your pictures the Wes Anderson aesthetic

Peak of recovery

How a return to film helped a cancer survivor's healing journey

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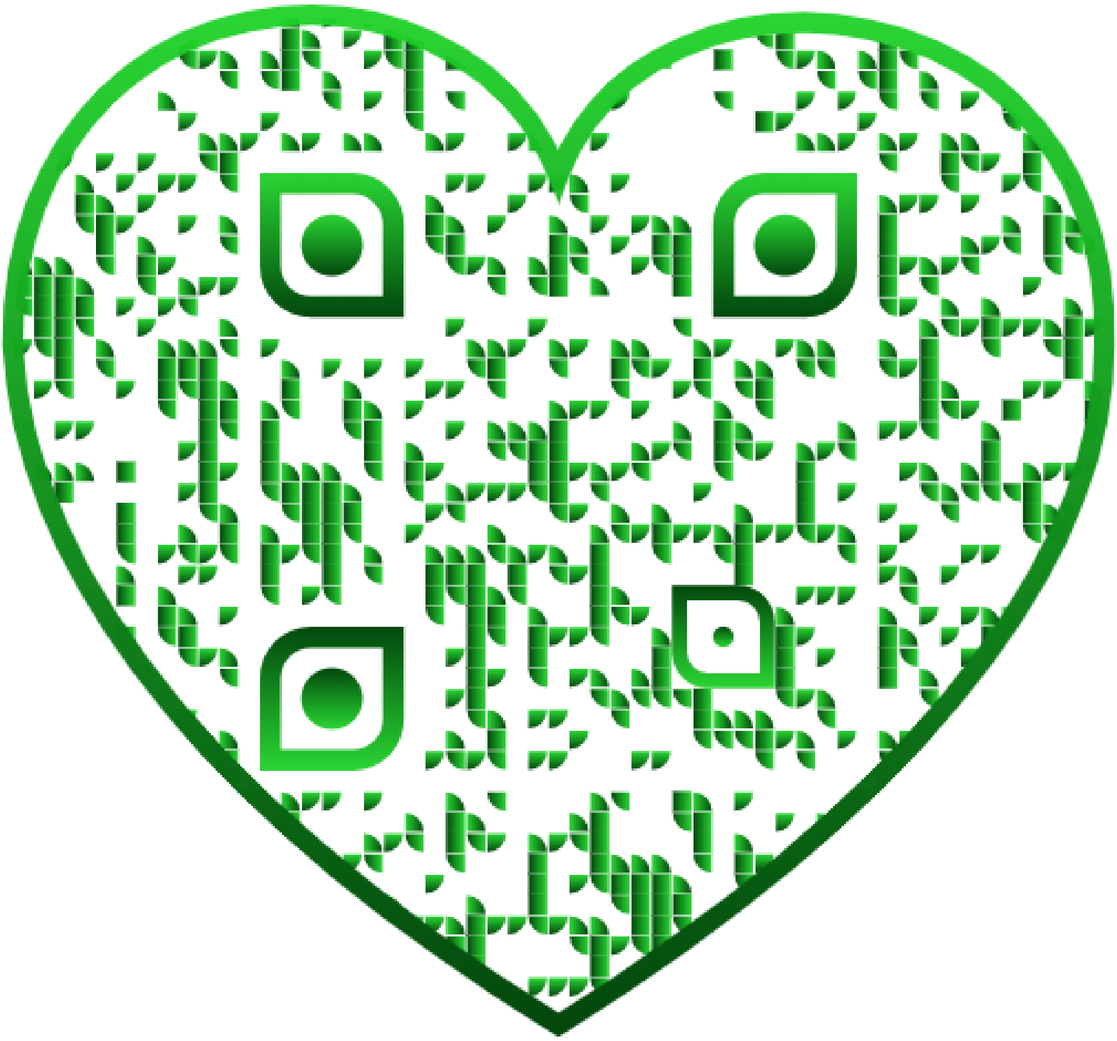

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Welcome

So many cameras are just a minor update from the previous model – an extra button here, a new AF mode there. So it's refreshing to get a completely new camera, with some outside-the-box thinking. Turning a one-inch sensor on its side and offering a mode where you can't see what you have shot till you have taken 36 pictures and then downloaded them may be a gimmick, but so what? The market at whom Fujifilm's X half is aimed (which probably isn't you) will love it, and anything that generates a bit of buzz and encourages phone users to buy a camera has to be a good thing, right? Read all about it on page 24. Also this week, don't miss our flash sale on tickets to our documentary photography festival. See page 19.

Nigel Atherton, Editor

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Lumix S 24-60mm f/2.8
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Flash sale!

Our cover image this week is of the quirky new Fujifilm X half. Our review is on page 24

COVER PICTURE © BEN SAVAGE/FUJIFILM
INSET, ABOVE: COPYRIGHT © 2025 LIZ SEABROOK. INSET, BELOW: © CLAIRE MACDONALD

THIS WEEK'S CONTRIBUTORS

ANDY WESTLAKE
Technical Editor

Andy tests Fujifilm's X half 'digital half-frame' compact, and the Lumix S 24-60mm

JADE BURRELL

Jade talks to Liz Seabrook about her new book that reveals how you can harness Wes Anderson's style

PETER DENCH
Acting Features Ed

Peter brings you an article by Claire Macdonald, who shares her healing journey on page 20

AILSA MCWHINNIE

Our APOY project manager has tips on entering APOY Round four, Landscapes

ANGELA NICHOLSON

In *Accessories*, expert tester Angela reviews Peak Design's new Pro Tripod

JESSICA MILLER
Dep Online Editor

Jessica selects more great reader shots on page 42 and curates *This Week We Asked*

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New Samyang 16mm and 85mm lenses

The new Samyang AF 85mm F1.8 P FE lens is fast yet compact

SAMYANG has announced two new additions to its 'Prima' series of prime lenses – the AF 16mm F2.8 P FE and the AF 85mm F1.8 P FE. These follow the release of the AF 35mm F1.4 Prima last year, completing the 'trinity' of the Prima range.

A key selling point of the new full-frame Sony FE-mount lenses is compact and lightweight design, making them perfect for both content creators and beginners, Samyang claims.

Targeted specifically at portrait photographers, the fast 85mm Prima lens weighs just 272g and is 71.5mm long, with a nine-bladed iris and three lens elements. On Sony APS-C cameras, it gives an effective focal length of 127.5mm.

Meanwhile the 16mm lens is aimed at vloggers and landscape photographers, being even lighter at 207g and shorter at 70.5mm. On APS-C cameras, it offers a 24mm equivalent view and up to 0.5x macro magnification.

Both lenses are made from proprietary high-strength plastic, with a newly designed focus ring plus lens hood, and will go on sale in August for £348. Further details can be found at www.holdan.co.uk/brand/Samyang

3 Legged Thing's birthday offer

SMALLER accessory makers are facing challenging times, but here's a success story: tripod maker 3 Legged Thing is celebrating its 15th anniversary.

The company was founded in 2010 by photographer, designer and skateboarder Danny Lenihan, who was also a stand-up comedian (probably a first for the UK camera industry). Since then, 3 Legged Thing tripods have established a firm market foothold, featuring eye-catching designs and oddball names that pay homage to Brian May, Patti Smith and Slipknot vocalist Corey Taylor, amongst other celebrities.

'With stockists in over 40 countries, multiple international design awards, and a loyal fanbase, 3 Legged Thing's impact stretches far beyond its small village headquarters in Bedfordshire,' said the firm.

To celebrate its 15th birthday, 3 Legged Thing is launching a campaign called '15 Days. 15% Off. 15 Winners'. Over the course of 15 days, customers can get 15% off online orders, while 15 lucky entrants will win £150 to spend on the 3LT website. The campaign is live now and ends on 27 July. Full details are at 3leggedthing.com/uk/

3 Legged Thing founder Danny Lenihan

Phoenix II is available in 35mm and 120 format

Phoenix rises again

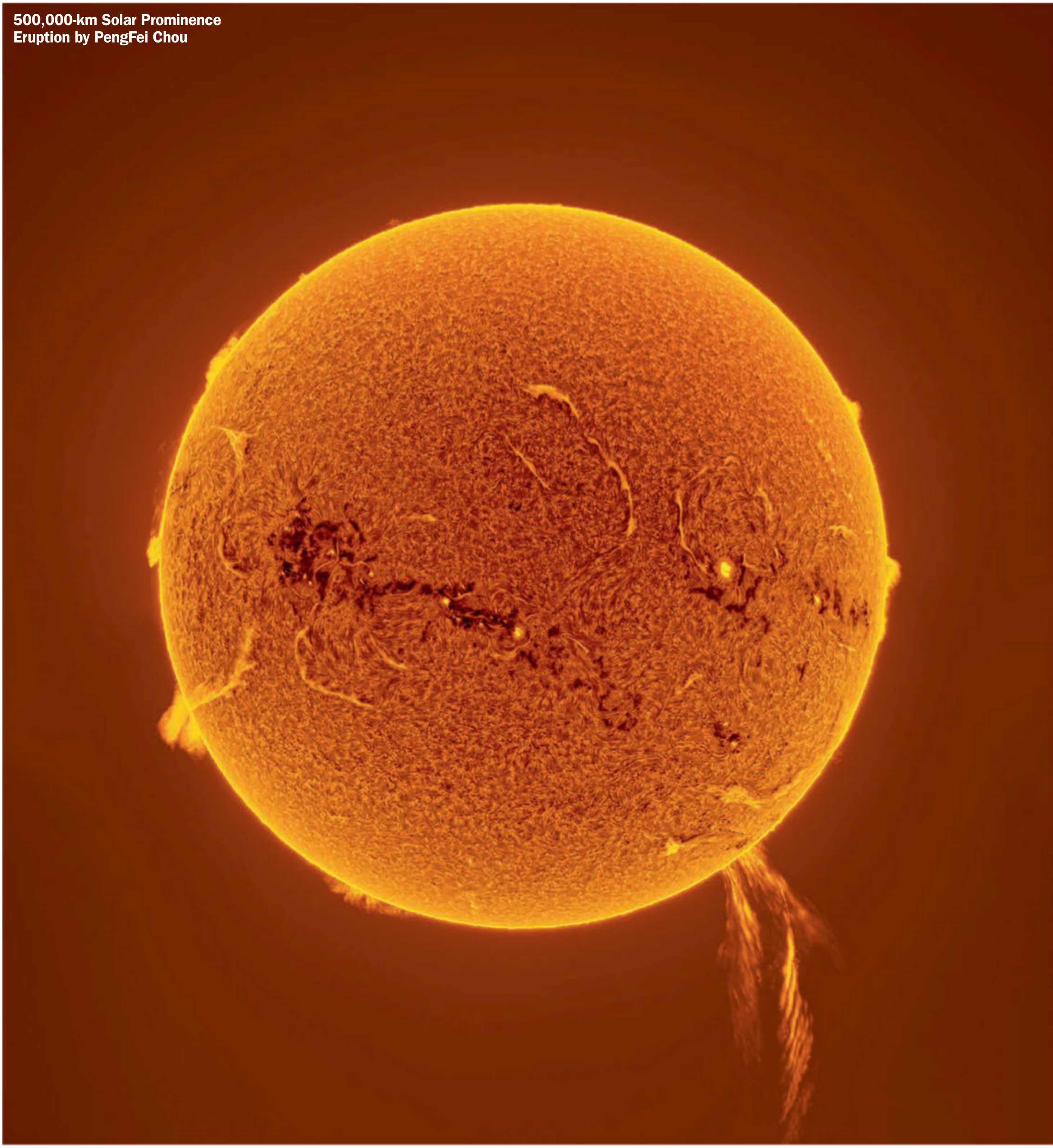
LEADING photographic film maker Harman Technology has announced the launch of Phoenix II, an ISO 200, C-41 colour film in both 35mm and 120 formats. The original Phoenix film, the first-ever colour film made by the company, was launched in December 2023. 'This second-generation film is very different from the original,' noted managing director Greg Summers. 'Each layer and component has been redesigned and reengineered into a completely new formulation. New dyes, couplers, and even an experimental layer construct.' It's available for around £12.99 for 35mm (36 exposures) and £10.99 for 120 format. See harmanphoto.co.uk

© GIDEON MENDEL

From the shortlisted Deluge project by Gideon Mendel

Potential Oskar winners

THE LEICA Oskar Barnack Awards shortlist has been announced, with the winners set to be revealed at the Leica headquarters in Wetzlar, Germany, on 9 October. Shortlisted photographers include Gideon Mendel, who also won our Power of Photography Award last year for his powerful projects on the effects of global warming. Photojournalism fans won't want to miss our Festival of Photography: Documentary, which takes place at the Royal Geographical Society in London on 9 August – a flash sale is now on for a limited time, so don't miss out. See amateurphotographer.com/events/



500,000-km Solar Prominence Eruption by PengFei Chou

© PENG FEI CHOU/ZWO ASTRONOMY PHOTOGRAPHER OF THE YEAR

Come on, my sun...

PENG Fei Chou's stunning image of a massive solar outburst is amongst the shortlist for this year's Astronomy Photographer of the Year competition, organised by the Royal Observatory Greenwich. This year's competition received 5,500 entries from amateur and professional photographers from 69 countries. The winners of the nine categories, two special prizes and the overall victor will be announced on 11 September before going on display at the National Maritime Museum from 12 September, alongside a selection of exceptional shortlisted images. An official book is also being published by Collins. Full details at bit.ly/astropoty

Viewpoint
Gavin Stoker

Why are digital camera firms so obsessed with film, wonders AP regular, Gavin

Authenticity is key when pushing a product. Does the raft of camera companies now selling devices directly reimagining or inspired by the days of shooting film – think Fujifilm X half or Pentax 17 – really feel authentic? Some 25 years after they strongly encouraged us to believe 'film is dead' so we'd buy digital cameras which, at that stage, offered an image quality nowhere near as good as existing silver halide, it feels somewhat ironic. Don'cha think?

Back then Fujifilm and Kodak, who'd the most to lose from digital becoming mass market due to a massive reliance on film, made some of the best reviewed early digital cameras. But getting our pictures off them and onto our computers was a faff. There were differing card formats – SmartMedia or Memory Stick anyone? – USB card readers were in their infancy and didn't always accommodate whatever was newest, plus our PCs and internet connections were painfully slow.

'Ape' PS-C

A Kodak product manager at the time memorably began a presentation by observing 'digital photography is a pain in the arse.'

Sometimes it was more convenient to carry on shooting film. A trip to Glastonbury Festival with mates involved taking a disposable film camera, fearful that anything more 'fancy' and digital might get trashed, lost or stolen. At that stage a roll of film could be developed on high streets for a fiver. The most recent film roll I had developed, which I had to send away as it was a non-standard format, cost £20. Plus £5 postage.

Fujifilm and Olympus, now OM System, have long included digital effect filters on their cameras proudly aping the look of classic film. For Fujifilm, that's been a USP, with the X half taking it to the next level. But why are manufacturers now so obsessed with recreating the feel and camera architecture of a format they told us they'd buried? Could it perversely be that for Generation Z, born during the age of the smartphone, film is completely new, novel and exciting. And can therefore be re-sold by the makers alongside the latest digital innovations. Creative recycling, if you like.

© ANDY WESTLAKE

See our full review of the film-a-like Fujifilm X half on page 24

And it's not just the big names eager to cash in, but a load of smaller players rushing in too. The pocket-sized Camp Snap offers a screen-free digital capture experience complete with downloadable film styles. Yashica's FX-D series, based on the old FX-3 film compact, is being marketed as 'your first film simulation digital camera'. Again, the promise is the convenience of digital but the look of film. Cosplaying analogue capture, there's even a film advance style lever.

Keep it real

As ever when you play at something, after a while the only way to truly scratch that itch is in going for the real thing. The MF-2 is a current Yashica-branded film compact. And there are plenty of vintage SLRs and snapshot 35mm film cameras to be found at independent camera shops, and eBay, that can deliver a better experience at a better price. All without the need for pretend authenticity.

Gavin Stoker has been writing about and reviewing all things photographic for the best part of 25 years.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the email address on page 3 and win a year's digital subscription to AP.

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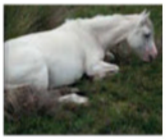
CWM – The Fair Country

by Ken Grant

£45, RRB Photobooks, softcover, 120 pages: ISBN 9781738516391

Ken Grant's *CWM – The Fair Country* is no nostalgic postcard. It's a quietly observed, slow-burning portrait of the South Wales Valleys, says Peter Dench



Best known for his empathetic depictions of working-class life in Liverpool, Grant turns his lens here to a different kind of resilience: the kind carved into steep hillsides, stitched through post-industrial communities, and etched into the faces of those who stayed.

'Cwm' is Welsh for valley, and these valleys – riven with history and hardship – anchor the book both physically and emotionally. Grant began the work in the mid-90s, photographing towns like Ebbw Vale and Beaufort as they adjusted to life after industry. Steelworks have gone. Coal has gone. But life persists. A playground clings to the site of a dismantled plant. A hillside, now capped in canvas, holds back a coal tip disaster. Rows of terraced houses and arterial roads snake through the green, remnants of the region's industrial lifeblood.

What elevates this work is Grant's refusal to play it loud. There are no sweeping cinematic gestures here – just the still weight of time passing, and the presence of the wild ponies who have seen it all before. They're almost totemic: calm, constant witnesses in a landscape altered beyond recognition.

The photographs – 55 in total, captured over nearly three decades – are subtle, carefully composed, and often tinged with melancholy. But they are never bleak. Grant foregrounds dignity in persistence, poetry in ruin, and a stoic kind of beauty in the everyday. It's a rich, layered document that invites repeat viewings and rewards them.

Grant's credentials are solid: his work is held in collections including MoMA and the Folkwang Museum. *CWM* is published by RRB Photobooks, who have also handled his earlier titles *Benny Profane* and *A Topical Time for These Times*. If you like your documentary photography with depth, patience and emotional intelligence, this one's certainly worth your time.

Left: Mare and Foal, Near the ironworks, Blaenavon 2022

Right: Former Steelworks site, Ebbw Vale, 2004

Right, mddle: Horses near A4046 at Cwm, 2001

Bottom: Horse in rain, above Blaenavon, 2020

Books & exhibitions

The latest and best books and exhibitions from the world of photography

© MARTIN PARR / MAGNUM PHOTOS

G.B. ENGLAND. Cleethorpes. 1996. 2011.

No Smoking (Second Printing) by Martin Parr

£30, The Rocket Press, hardcover, 96 pages: ISBN 9781916103320

If the first edition of *No Smoking* lit up the shelves and burned out in a puff of smoke, the second printing is here to satisfy those still craving a hit of Martin Parr's irreverent visual commentary. Like a cigarette offered at a 20th-century party, this book proves hard to refuse – whether you're an avid collector or simply addicted to Parr's way of making the everyday oddly captivating.

Spanning five decades, *No Smoking* is a wry and wonderfully timed survey of smoking culture. With the UK chuffing towards a smoke-free generation, Parr's images – stretching from yellowing fingers gripping roll-ups in the 1970s to the ghostly clouds of modern-day vapes – feel both nostalgic and oddly current. Edited and designed by Sid Stephenson, the book plays out like a slow exhale across time, capturing changing fashions, habits, and public attitudes with Parr's usual mix of humour and bite.

There's something strangely comforting in the repetition of cigarettes throughout his work, as though the cigarette is an accidental supporting actor in the great soap opera of British life. That it took this long to gather them into one volume makes No Smoking all the more addictive.

If you missed it the first time, don't let this one slip through your fingers – because much like its subject, *No Smoking* is habit-forming.

© MARTIN PARR / MAGNUM PHOTOS

IRELAND. Waterford. Aoife and Shane's Wedding. 2011.

ALL IMAGES © MIK CRITCHLOW

Left: Winning Brass Band, Northumberland Miners' Picnic, 1980

Below: 'Northern Life' was taken at Hazel Rafelles Salon in Ashington, 1982

Bottom: George Miller Davison – Last Man Out, Woodhorn Colliery, 1981

Coal Town

by Mik Critchlow

£28, Image & Reality, £28, hardcover, ISBN 9781738424566

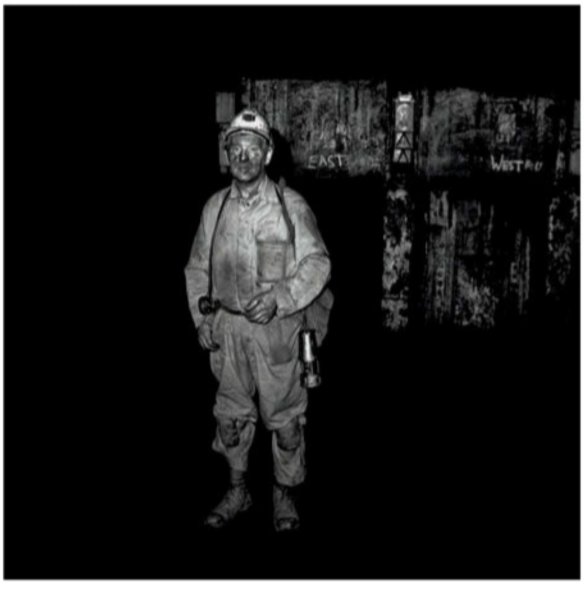
Mik Critchlow's *Coal Town* is a heartfelt tribute to Ashington, Northumberland – a town once known as the largest mining village in Europe. This redesigned edition coincides with the opening of a permanent gallery dedicated to Critchlow's work at the Woodhorn Colliery Museum, now part of Museums Northumberland.

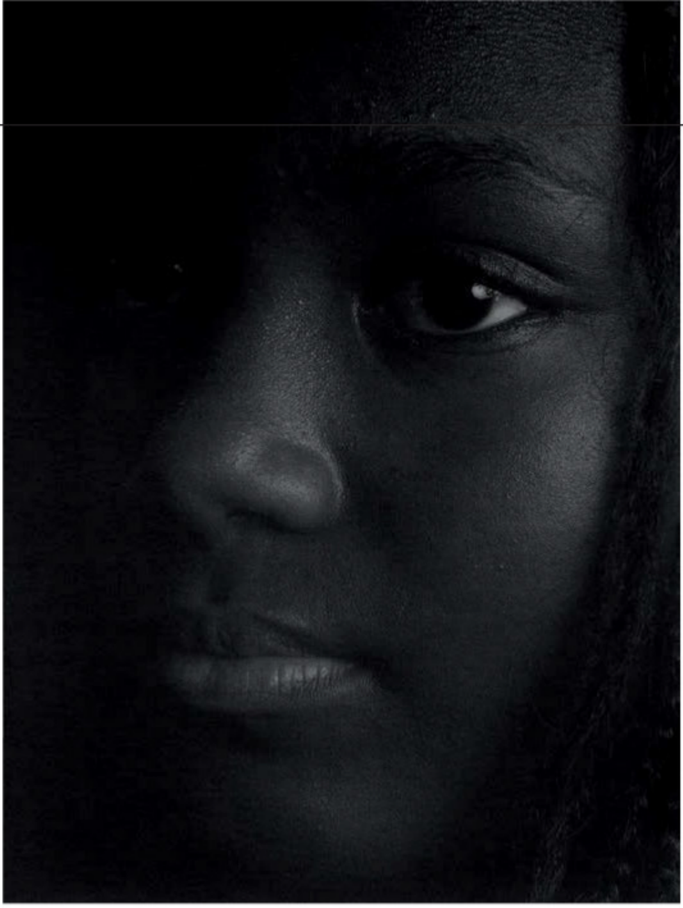
Born and raised in Ashington, Critchlow was intimately connected to the community he documented. His father, grandfather, and brothers were all miners, grounding his perspective in lived experience. He once remarked, 'You have to be in the tribe to photograph the tribe. You have to do the same dance.' This ethos permeates the book, which captures the rhythms of daily life: galas, whippet racing, bingo nights, and the quiet dignity of work and family.

The pictures, spanning from the mid-1970s onwards, chronicle a community navigating the decline of the coal industry. Critchlow's lens finds beauty and resilience amid change, offering a nuanced portrait of a town and its people. The images are sequenced to reflect the ebb and flow of communal life, emphasising both continuity and transformation.

This edition of *Coal Town* is a curated experience that invites reflection. The design allows the photographs to breathe, encouraging viewers to engage deeply with each scene. It's a testament to Critchlow's commitment to preserving the spirit of Ashington for future generations.

For those who are interested in documentary photography, social history, or the enduring strength of community, *Coal Town* offers a compelling and compassionate perspective. It stands as a significant contribution to the visual narrative of Britain's industrial heritage.





It’s hard to stop rebels that time travel

by Raymond Thompson Jr

£35 / €44, VOID, hardcover, 112 pages: ISBN 9786185479404

Raymond Thompson Jr’s *It’s hard to stop rebels that time travel* is a compelling exploration of history, memory, and identity through the lens of speculative documentary photography. Thompson, an interdisciplinary artist and visual journalist, delves into the narratives of Black communities, reimagining their pasts and futures with a blend of archival materials and contemporary imagery.

The book’s title evokes a sense of resistance and temporal fluidity, setting the stage for a series of photographs that challenge linear historical narratives. Thompson employs a variety of techniques, including lumen printing and the use of archival documents, to create images that are both evocative and enigmatic. His work invites viewers to consider the ways in which history is constructed and whose stories are told.

One standout aspect of Thompson’s work is his engagement with the concept of ‘opacity’, as discussed by philosopher Édouard Glissant. Rather than presenting subjects in a manner that conforms to traditional documentary expectations, Thompson allows for ambiguity and complexity, resisting the urge to make his subjects fully legible to the viewer. This approach challenges the ‘white gaze’ and asserts the right of Black subjects to exist without the need for explanation or justification.

The sequencing of the book is deliberate and thought-provoking, encouraging readers to engage with the material on both an intellectual and emotional level. Thompson’s images are accompanied by texts that provide context without dictating interpretation, allowing for a multiplicity of readings.

This is not just a photo book; it’s a call to reexamine the ways in which we understand and represent history. Thompson’s work is a testament to the power of photography as a tool for storytelling and social critique. For those interested in the intersections of art, history, and social justice, this book is a worthy addition to your collection.

Amateur Photograp

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Round four **Landscapes**

There are few greater pleasures than being out in the landscape with a camera. Setting up a composition and waiting – hoping – for the light to come good can be an almost meditative experience. More than almost any other category, landscape is about light. Good light – whether it's the sun bursting through a dramatic cloud formation, or the soft illumination that comes just before dawn – can lift an ordinary scene to something spectacular. It's crucial to plan ahead – study apps such as The Photographer's Ephemeris to find out the most favourable time to photograph a scene, and be prepared to return to a location several times in order to capture it at its best. But above all, simply enjoy being there.

Your guest judge

Your guest judge for Round Four, Landscapes, is Quintin Lake, a multi-award-winning photographer who explores landscape, architecture and long journeys on foot. From 2015-2020, he walked 11,000km around Britain's coast for his book, *The Perimeter,* which has been longlisted for the Wainwright Prize. Visit theperimeter.uk

Plan your APOY 2025 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS PHOTOCROWD & AP	CLOSES	SHORTLIST	RESULTS
Black & White	6 May 2025	26 May 2025	11 June	26 June 2025
People & Portraits	27 May 2025	23 Jun 2025	9 July	24 July 2025
Close-ups & Details	24 June 2025	21 Jul 2025	6 August	21 Aug 2025
Landscapes	**22 July 2025**	**18 Aug 2025**	**3 September**	**18 Sep 2025**
Celebrating Colour	19 August 2025	15 Sep 2025	1 October	16 Oct 2025
Night & Low Light	16 September 2025	13 Oct 2025	29 October	13 Nov 2025
Animal Kingdom	14 October 2025	10 Nov 2025	26 November	11 Dec 2025
Movement	11 November 2025	8 Dec 2025	23 December	8 Jan 2026
Urban Life	9 December 2025	5 Jan 2026	21 Jan 2026	5 Feb 2026
Open	6 January 2026	2 Feb 2026	18 Feb 2026	5 Mar 2026

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Four – Landscapes

APOY75857944

Gary Hunter came second in the Landscapes round last year, with his atmospheric late-evening shot of Caddo Lake in Texas

© GARY HUNTER

To enter, just

ALL ABOUT APOY 2025

The camera club award

Do you belong to a camera club? You can accumulate precious points for your society when you enter APOY. After all the ten rounds have been completed, the club with the most points will win the ViewSonic X2-4K projector – a 4K HDR High Brightness Smart LED projector boasting a 1440p resolution for crisp visuals. And the club member who contributed the most points to their winning club's overall tally, will take home the VP2786-4K, a superb 27in ViewSonic ColorPro VP86 Series professional monitor, as their prize.

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The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 2 February 2026. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each category winner receives voucher prizes from DxO and Bob Books, with the overall winner after ten rounds receiving a £500 voucher to spend at Camera Centre UK*.

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What you win

APOY prizes

The winner of each round of APOY receives a voucher for £500 to spend at Camera Centre UK*, plus free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, plus a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner after ten rounds wins a £1,000 voucher to spend at Camera Centre UK* and a £100 voucher for Bob Books.

Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, as well as a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY wins a £500 Camera Centre UK* voucher and a £100 Bob Books voucher.

Camera club prizes

The winning club receives a ViewSonic 4K projector, and a first-class monitor for the club's highest-scoring member.

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*PLEASE NOTE THAT ANY WINNERS OF CAMERA CENTRE VOUCHERS WHO LIVE OUTSIDE THE UK WILL BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

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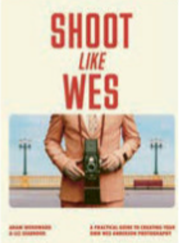


Intentionally Wes Anderson

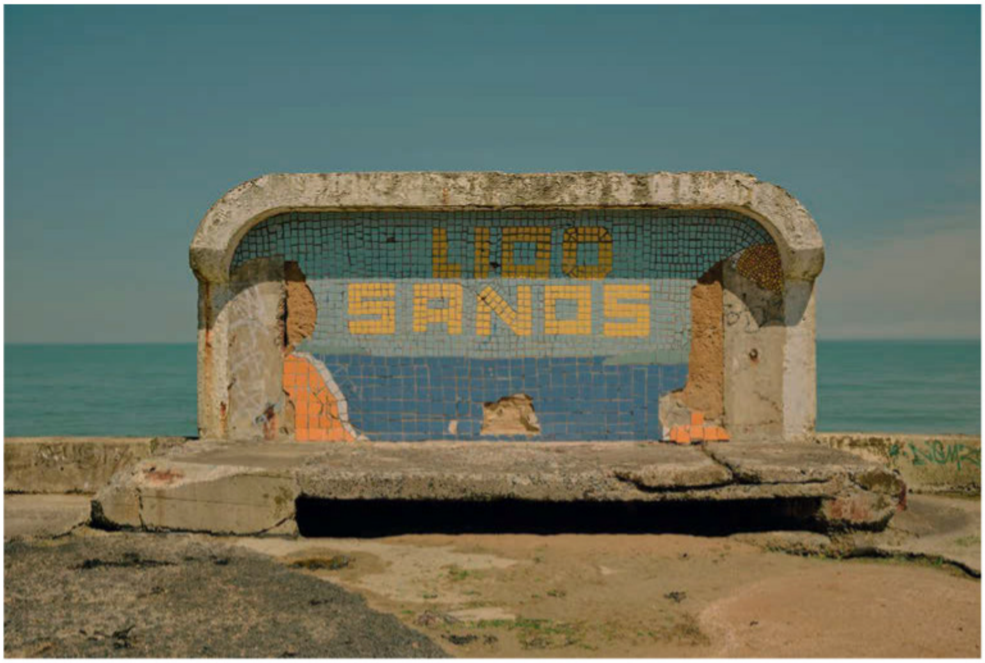
For photographers drawn to colour, symmetry and storytelling, this book is a guide worth exploring, says **Jade Burrell**

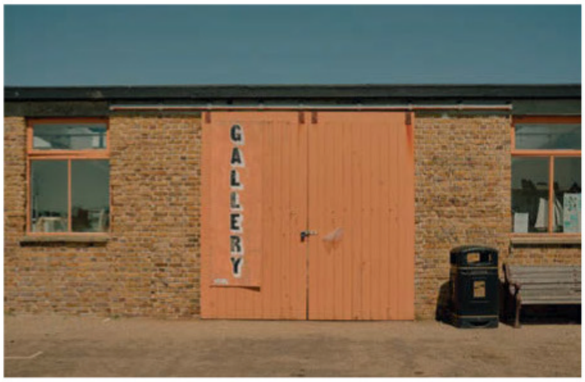
There's a reason your Instagram feed sometimes looks like a Wes Anderson film – think pastel façades, symmetrical cafés, and candy-coloured laundromats. It's no coincidence. For over a decade, the American director's unmistakable visual style has captivated photographers and videographers around the world.

From casual phone snappers to seasoned editorial shooters, Wes's aesthetic offers a new lens through which to explore balance, colour, and whimsy.

At the heart of his look is a near-architectural sense of symmetry. Wes's frames are meticulously composed to lead the eye to the centre, creating a sense of calm and order that's anything but static.

This symmetry isn't just for looks – it's a storytelling tool that conveys





Opposite page: A symmetrical composition where a single subject stands out against a striking backdrop, with both in focus

Top: Use the rule of thirds to make sure the horizon line sits in the centre of the frame, while the top of the building sits no higher than the top third

Above: The rubbish bin spoils the shot, but also the horizon line is not visible here, making the image less impactful

control and intention. Paired with this is a highly curated colour palette, leaning heavily on pastel hues that evoke the nostalgia of vintage postcards and analogue photography. These carefully matched tones do more than decorate; they set moods, hint at character traits, and highlight thematic contrasts.

For photographers, mastering these elements means thinking beyond the subject to see the entire frame as a cohesive canvas. Beyond film and editorial shoots, Wes's aesthetic has flourished in the digital age, especially on Instagram.

From interior designers styling quirky cafés to influencers curating pastel-hued feeds, the visual language has woven itself into popular culture. This widespread influence highlights the power of a distinctive, cohesive style in an era flooded with images, sparking discussions about originality versus homage in creative work.

Deadpan humour

Wes Anderson's individual style didn't appear overnight. It's a carefully crafted blend of influences – from European art cinema and mid-century design to vintage children's books and theatre.

His penchant for meticulous detail and deadpan humour creates worlds that feel both nostalgic and fresh. This visual language taps into a collective longing for order, colour, and story in an increasingly chaotic digital world. Photographers are drawn to this balance of control and whimsy because it offers a creative playground where the everyday becomes cinematic.

Portrait photographer and author Liz Seabrook recently teamed up with her husband Adam Woodward, editor at Little White Lies, to create a new book titled *Shoot Like Wes*. It's a vibrant new guide that reveals how photographers of all levels can harness Wes's distinctive techniques.

Enter the world of meticulously framed shots, pastel palettes, and offbeat storytelling. Whether you're a film buff, a photography nerd, or just someone who likes things to look aesthetically pleasing, this book is your passport to visual perfection.

Each page is packed with digestible breakdowns of camera angles, lighting techniques, props, wardrobe, and colour theory – all inspired by Wes's cinematic genius.

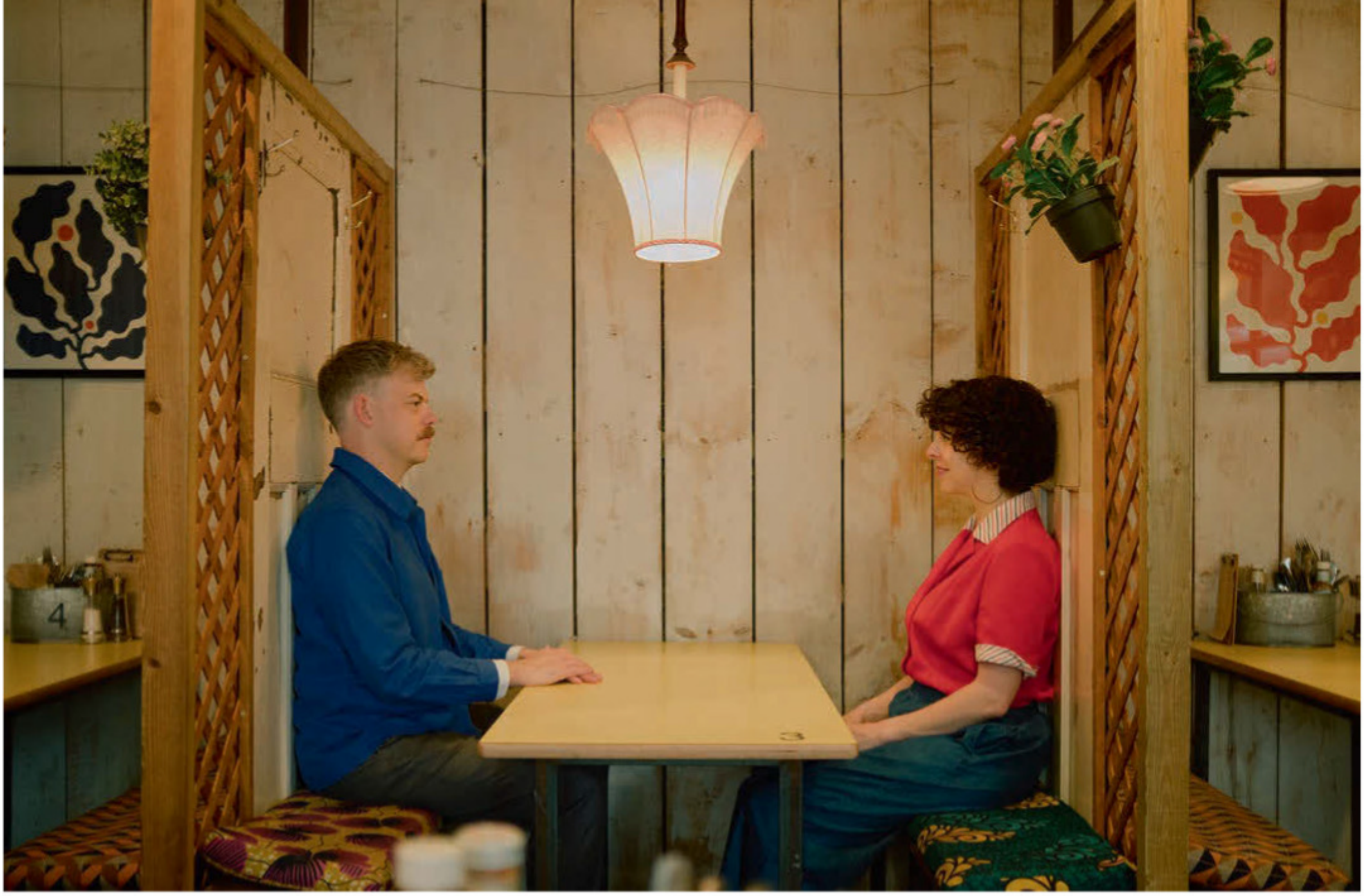
Their book doesn't aim to replicate Wes's work frame-for-frame. Instead, it offers a creative lens for experimenting with composition, colour theory, and retro styling to expand your artistic vision.

Playful

With its rich imagery and in-depth analysis of Wes's body of work, *Shoot Like Wes* is both comprehensive and playful. It's the only guide you'll need to transform everyday scenes into vibrant, storytelling moments worthy of the big screen.

Each chapter focuses on a specific aspect of the Wes Anderson aesthetic – from the God's-eye view in *The Royal Tenenbaums* to the low-angle shots in *Fantastic Mr. Fox*, and the flawless symmetry in *The Grand Budapest Hotel*.

With step-by-step photography challenges and



accessible tips, it encourages readers to shoot with intention – whether using a DSLR or a phone.

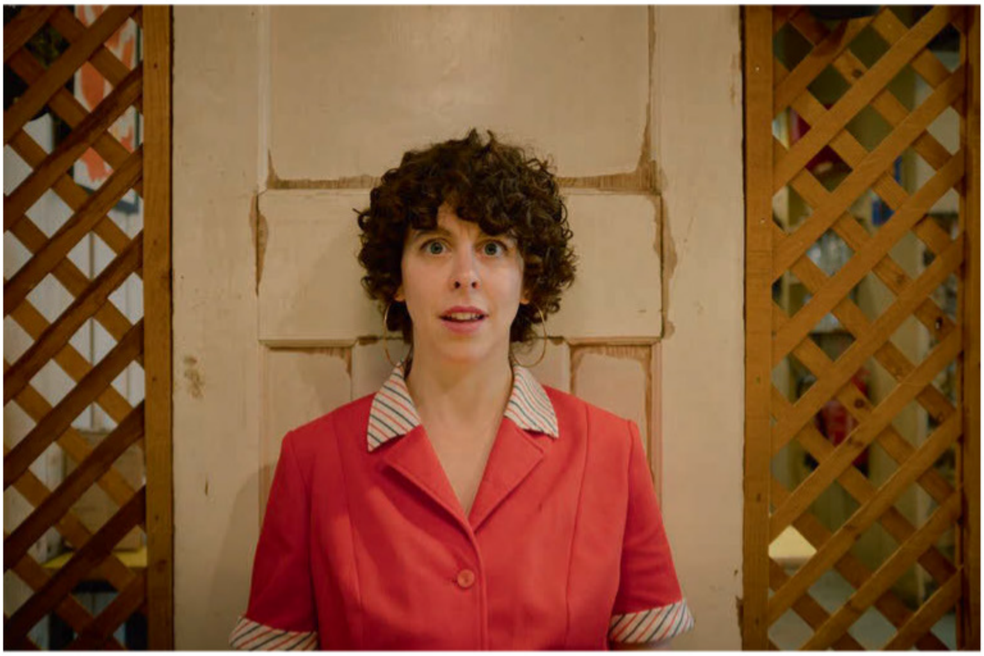
To understand how to photograph like Wes Anderson, it helps to know what makes his style instantly recognisable: deadpan symmetry, pastel colour palettes, central framing, and a fondness for retro detail.

His visuals are so specific they've become a sub-genre of their own. 'You look at a still from a Wes Anderson film, and you immediately know it's him,' notes Liz. 'There's that feeling of control and intention behind every shot. I think that's what photographers really tap into.'

Wes Anderson's compositions often resemble standalone photographs – meticulously balanced, lit, and styled like editorial spreads or fine art tableaux. 'You can pull any still from *The Grand Budapest Hotel* and it's basically a photograph. It makes sense why people want to recreate that.'

Capturing Wes's aesthetic is no small feat. Unlike a film set with a full crew of designers, costume artists, and lighting experts, photographers usually have to improvise with available environments and limited resources. Liz points out that much of the charm of Wes's oeuvre comes from layers of deliberate art direction – from props and costumes to choreography. Translating that into a single photo requires patience and creativity. One tip Liz shares is to start small: look for symmetry in everyday scenes or experiment with colour coordination in your subject's outfit and background. It's about training your eye to spot potential 'Andersonian' moments in the ordinary.

His visual style has long appealed to photographers for its balance, nostalgia, and cinematic charm. It's more than just inspiration; it's a blueprint for creative storytelling through imagery. *Shoot Like Wes* encourages photographers not to copy Wes's work but to understand and adapt his visual language. The book breaks down techniques like central composition, colour matching, and retro styling – teaching readers how to incorporate



Top and above: An example of how to create symmetry from a different perspective; Wes will often use this technique to complement a shot-reverse shot in a scene

these elements into their own photography. 'It's a playful, accessible manual,' says Liz. 'You don't need a Leica. You can shoot this stuff on your phone. Whether you're shooting on a smartphone or a DSLR, these are teachable, repeatable techniques.'

The book presents a fresh perspective on creativity – reminding readers that photography isn't about owning the best gear, but about learning to see the world in a unique and inspiring way. From colour-coordinated outfits to perfectly balanced frames, it's about intentionality and fun.

What's striking about Wes's style is its versatility across genres. Street photographers find pastel garages and line them up just so. Still-life shooters mimic his flat-lay compositions with vintage objects and muted tones. Portrait photographers like Liz draw inspiration from his stylised environments and performative characters. 'I shoot a lot of environmental portraits,' she explains, 'so I'm used to working with what's already there. With Wes Anderson, everything is constructed – costume, set design, even choreography.'

In this sense, Wes acts less like a director and more like an art director – a dream collaborator in any photographer's imagination. However, as mentioned, distilling all that into a single image without a full crew is a challenge.

Why does Wes's style resonate so deeply? Liz suggests a few reasons. Photographers thrive on control, and Wes's meticulous compositions offer that satisfaction.

His films evoke childhood and travel memories with palettes drawn from 1960s postcards, offering analogue charm in a digital world. His theatrical, quirky worlds invite fun rather than perfection. His use of negative space, symmetry, and centre-framing echoes many photographers' instincts but with added whimsy.

'People connect with visuals that feel made,' says Liz. 'In a time when everything is fast and disposable, his work feels like a little refuge.'

Part of the book's appeal is its accessibility. It's not just for seasoned pros – beginners can jump in too. Wes's style is immediately inviting, unlike some directors with cryptic or avant-garde visuals. Anyone can appreciate the delightfulness of *Moonrise Kingdom*'s summery campsites or the quirky melancholy of *The Royal Tenenbaums*.

> **'People connect with visuals that feel made. In a time when everything is fast and disposable, Wes Anderson's work feels like a little refuge'**

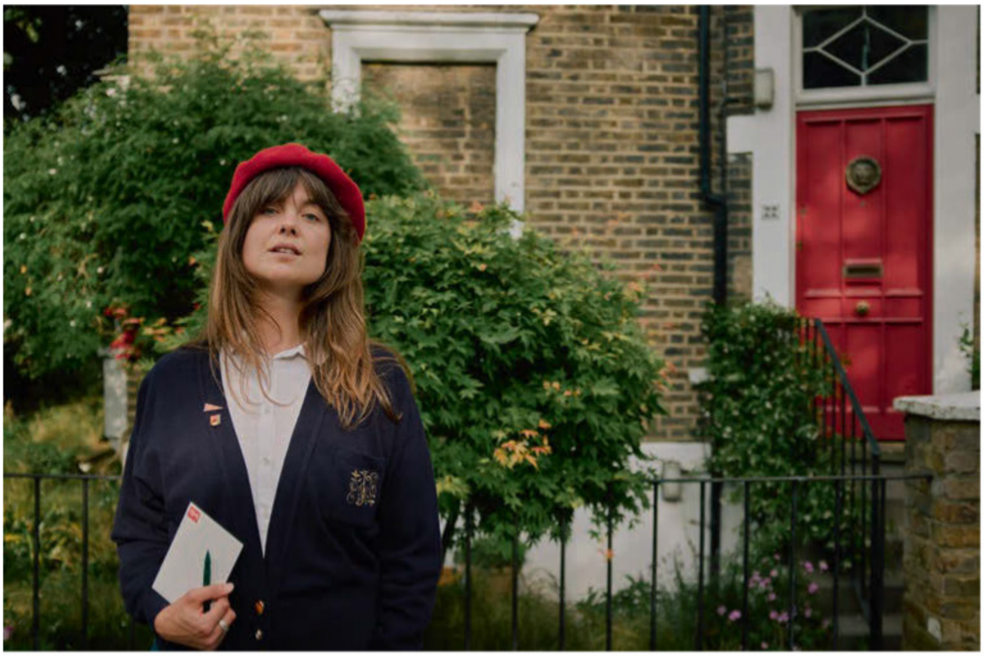
Permission without pressure

Liz stresses the goal isn't to become a Wes Anderson impersonator but to use his techniques as a springboard for your own creativity. 'The dream is that someone uses this as a jumping-off point – to build their own style,' she affirms. This is where *Shoot Like Wes* excels: it gives permission to play, experiment, and create without pressure. Whether you're photographing a pastel gas station or styling a friend against a turquoise wall, if you find it fun, that's enough.

Clockwise from top: Playing around with the subject's pose

The spacing between the subjects here results in a more informal composition and a lack of tension, which gives the scene a more joyful mood

Beyond fitting multiple people into the same frame, the main idea here is to try to capture the moods and personalities of your subjects, and their relationship to each other


The main background element (door) is too prominent: the shot feels overly composed and less natural

For photographers eager to channel a bit of Wes Anderson in their work, Liz offers some practical starting points. Look for symmetry in unexpected places – reflections, doorways, or rows of objects – and position your subject centrally to create a strong sense of balance. This simple compositional trick helps evoke the meticulous order that defines Wes's style.

Andersonian charm

Colour coordination is another key element. Whether through wardrobe choices or background settings, aim for muted, pastel tones that bring a nostalgic, vintage feel to your images. These carefully matched colours work together to set the mood and give your photographs that distinctive Andersonian charm.

Props and set dressing also play a vital role in achieving the look. Liz encourages photographers to use these deliberately, even if it's as simple as incorporating a vintage chair or a patterned curtain. It's the attention to detail that elevates an image from ordinary to cinematic.

SHOOTING FROM ABOVE

DEEP FOCUS

ANDERSONIAN ARRANGEMENTS

The book breaks down techniques like composition, focus and props

Lighting is equally important. Don't shy away from flat, even lighting that reduces harsh shadows and enhances the storybook quality of your shots. This kind of lighting helps maintain the soft, controlled atmosphere that's characteristic of Wes's visuals.

Finally, think like a director. Plan your shot with intention, considering how every element – from composition and colour to props – contributes to the story you want to tell. This purposeful approach turns a simple photograph into a carefully crafted narrative, capturing the essence of Wes's style.

Shoot Like Wes offers photographers a chance to rethink their approach, reminding us that powerful stories often live in the curated, colour-matched, perfectly balanced frame. If your next shot includes a velvet curtain, a mustard suit, or a pink building – all the better. Pick up a copy and discover a whimsical new way to see the world.

Shoot Like Wes: A Practical Guide to Creating Your Own Wes Anderson Photography, published by White Lion Publishing, £16.99, is on sale now. Follow Liz Seabrook and Adam Woodward on Instagram at **@lizseabrook** and **@adamwoodward**

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Through the lens of survival

How **Claire Macdonald**'s film photos from Everest helped her find strength after breast cancer

There's a silence at altitude that humbles you – the kind of silence where snow crunches like paper and even your breath feels audible. That's where I found myself, standing at 5,364m at Everest Base Camp, with frozen fingers curled around my film camera. Not a digital screen in sight. Just a roll of 35mm, a mountain of emotion, and a heart that had just made it through cancer. This wasn't just a trek. It was a return to being me. Six months prior, I was finishing treatment for breast cancer – surgeries, chemotherapy, the works. I had lost my hair, my identity, and I was exhausted. But in May my luck changed when I got an email saying 'Congratulations you've just won a trek for two to Everest Base Camp!'

I couldn't believe it! So with a battered old Olympus OM-10 tucked inside my fleece and rolls of Portra 400, I boarded a flight to Kathmandu with my best friend Erin and a quiet burning determination.

Why film?

Some asked why I wouldn't bring my digital camera. This was the Himalayas. The landscapes are epic. The moments are fleeting. But that was exactly why I chose film. Film is slower. Intimate. Unpredictable. You don't get a second shot. You trust your instinct and let go of perfection. It mirrors what recovery taught me – that life is precious, wild, and not always in focus. Each frame I took felt deliberate. I stopped to feel the cold light bouncing off snowy peaks before releasing the shutter. I took only one or two photos a day, often after hours of trekking, breathing heavily in the thin air, overwhelmed by the beauty and brutality of the landscape.

The journey

We began our trek in Lukla, where the world's most notorious airstrip meets a path of stone steps and suspension bridges. Every day brought a new challenge: steep climbs, thinner air, colder nights. But every day, I woke a little stronger – physically, emotionally, spiritually. The tea houses were simple, filled with warmth from yak dung fires and laughter from other trekkers. Locals greeted us with quiet kindness. I photographed sparingly – prayer flags flapping in the wind, a yak overlooking trekkers with a mountainous backdrop, clothes hanging up to dry in Namche Bazaar. Film forced me to be present. I wasn't curating for Instagram. I was documenting a personal pilgrimage.

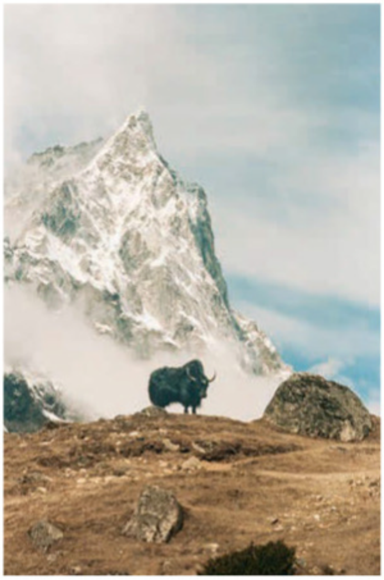
Altitude, emotion & exposure

Shooting film at high altitude is no easy feat. Batteries die quicker. The cold numbs your fingers. Metering gets tricky in the snow-bright glare. But the limitations became part of the art. I kept my camera close to my body for warmth. I let my instincts do the work. Every frame had weight, photographically and emotionally. One of my favourite photos is a spontaneous shot of me sitting on a rock near Dingboche, surrounded by Himalayan giants. My friend snapped it on

❯

Opposite page: Taking it all in, with Ama Dablam 6,812m in the background

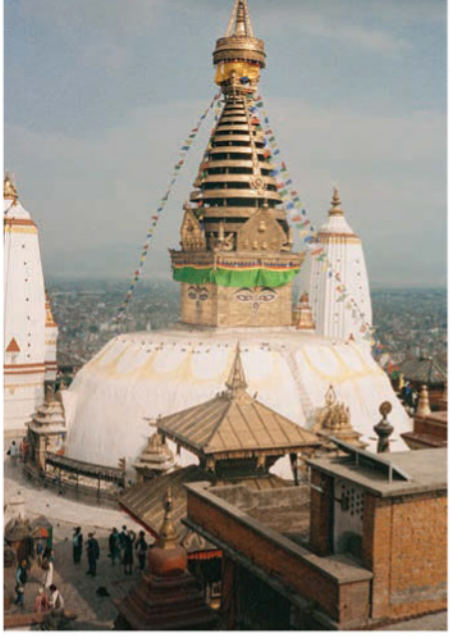
Top right: Sunset view of Mt. Nuptse 7,861m, from Lobuche Village



Right: A yak watches over, with Mt. Cholatse 6,440m in the background

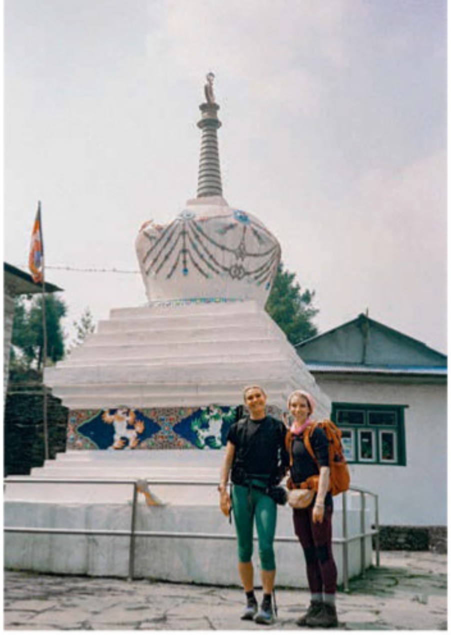
CHOMOLUNGMA
BASE CAMP
5364m.
LAKI SJUP

Right below: Everest Base Camp, 5,364m above sea level, where I had a very sore head at this point



Swayambhu Great Stupa in Kathmandu

A lady offering us a candle to light at the temple



Myself and Erin in Lukla beginning the trek

film with my camera. It's not perfectly composed. It's grainy, and I miss the way I used to look, with long hair. But it's raw and real – and it tells the truth better than a smiling posed photo could.

Returning stronger

When I reached Base Camp, my eyes started to water. I wasn't crying from exhaustion. I was crying from the realisation that I had done it. I had survived cancer – and now I stood at the foot of the highest mountain on Earth, capturing my story frame by frame. Getting my film developed back home in Scotland, I was nervous. What if none of it came out? But as each photo appeared – some overexposed, lots with rich contrast, blue skies and prayer wheels – I saw not just a journey, but a transformation. The girl who had feared she might never be strong again had walked herself into the clouds and brought back proof.

My Everest film photos will never win awards for sharpness or composition. But they are my most powerful images I've taken on film to date. They tell a story not just of mountains and treks, but of survival; of choosing presence over perfection; of the quiet resilience inside us all. If you're going through something hard, pick up a camera. Go outside. Start walking. Start framing the world again, one moment at a time. You might just find yourself in the viewfinder.

Claire Macdonald is a seafarer, mountain enthusiast, and breast cancer survivor based in Scotland. She documents her adventures through 35mm film and shares the healing power of nature and storytelling on Instagram **@claire_jane9**

Above: Ama Dablam surrounded by cloud and prayer flags on an acclimatisation hike in Periche

Left: Ramechhap Airport with a small aircraft loading duffles for the exhilarating flight to Lukla, the most dangerous airport in the world

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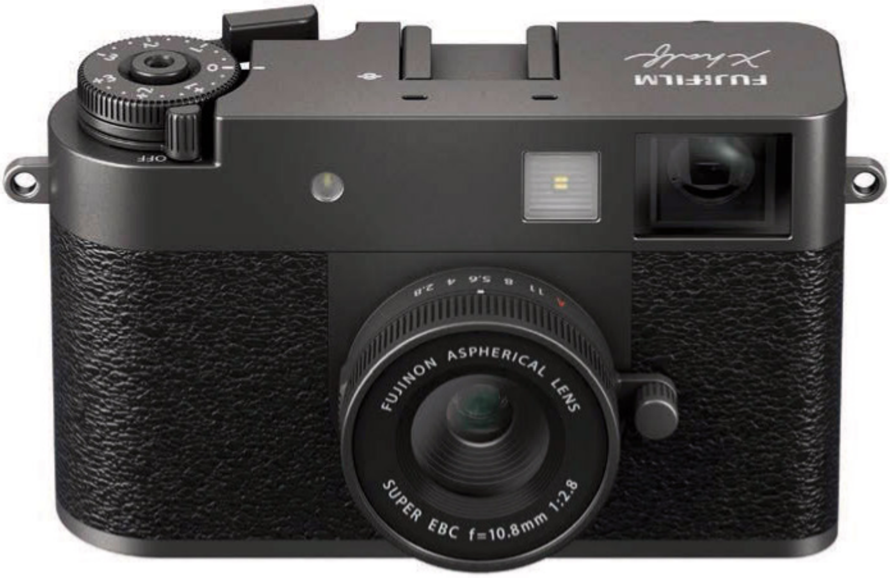

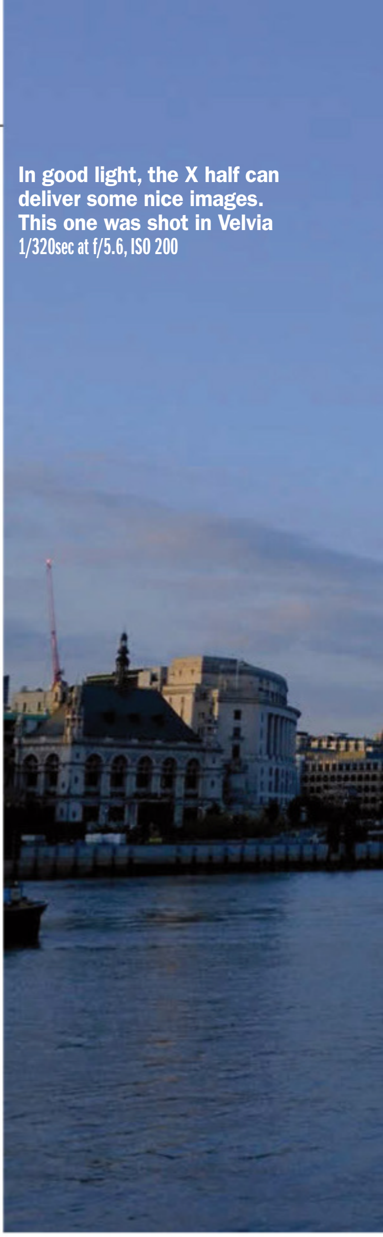

In good light, the X half can deliver some nice images. This one was shot in Velvia
1/320sec at f/5.6, ISO 200

Fujifilm X half

Fujifilm's 'digital half-frame' compact is endearingly fun, says **Andy Westlake** – just don't necessarily expect it to be a 'serious' camera

At a glance

£699

- 3:4 vertical format shooting
- 32mm equivalent f/2.8 lens
- 17.7MP 1in sensor
- ISO 200-12,800
- 2.4in, 0.92m-dot screen
- Optical viewfinder
- Film camera mode

For and against

- + Attractive retro design
- + Compact, lightweight, pocketable size
- + Lovely Fujifilm colour output
- + Manual controls
- − Pixel-level image quality isn't great
- − No raw file recording
- − Browsing images in playback is slow and awkward

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Data file

Sensor	17.7MP BSI CMOS, 8.8 x 3.3mm
Output size	3648 x 4864
Focal length magnification	3x
Lens	10.8mm f/2.8 (32mm equivalent)
Shutter speeds	30sec - 1/2000sec
Sensitivity	ISO 200-12,800
Exposure modes	PASM
Metering	Multi (256-zone)
Exposure comp	+/-3EV in 0.3EV steps
Continuous shooting	n/a
Screen	2.4in, 0.92m-dot fixed touchscreen
Viewfinder	Optical, 0.38x magnification, 90% coverage
AF points	9
Video	Full HD, 24fps
External mic	n/a
Memory card	UHS-I SD
Power	NP-W126 Li-ion
Battery life	880 shots (OVF)
Dimensions	105.8x64.3x45.8mm
Weight	240g

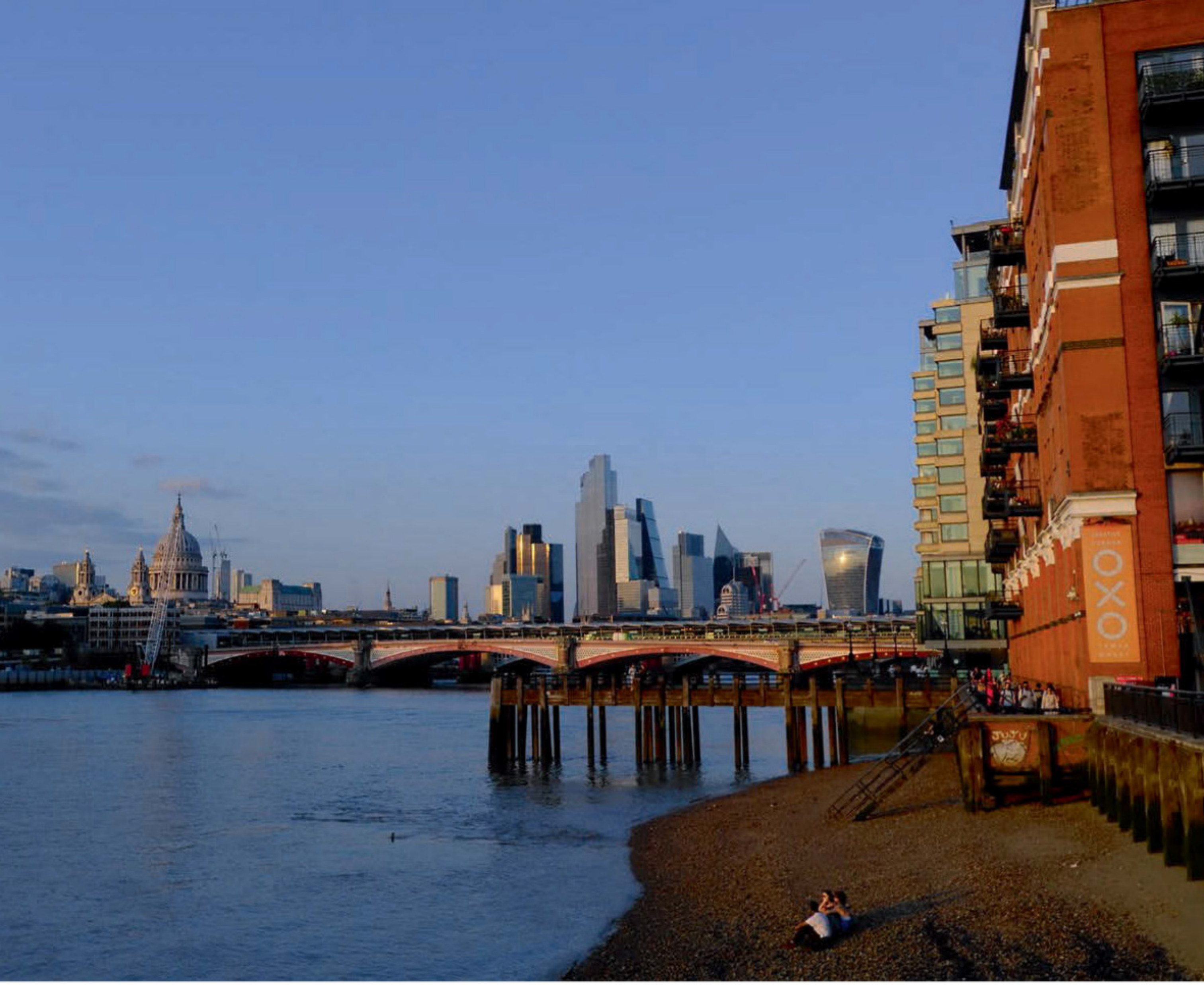
Fujifilm's X half is a fixed-lens digital compact camera that aims to recreate the experience of shooting film. Not just any kind of film either, but as its name suggests, specifically half-frame 35mm. It's small, lightweight and pocketable, and it's a lot of fun to use.

Let's get one thing straight from the start, though. If you're hoping for a more affordable version of the firm's popular X100VI, then despite any family resemblance between the two, that's simply not what you get. Instead, the X half is a very different kind of camera that leans more towards the snapshot brigade. It doesn't shoot raw files, and it barely panders to video at all.

At £699, the X half certainly isn't cheap. If you really want the film experience, you could buy a basic 35mm half-frame camera like the Kodak Ektar H35N, shoot at least 25 rolls of Kodak Gold, and then get them developed and scanned, all for less money. That's perhaps not an entirely fair comparison, as the X half is a much more sophisticated camera. But even so, is it really worth the money?

Features

The X half is trying to be a 'digital half-frame' camera, but what does this mean? Essentially, it's built around the idea of shooting everything in vertical format with a 3:4 aspect ratio, primarily for sharing on social media. This being Fujifilm, the firm's popular Film Simulations are very much to the fore, along with an array of creative filters and film effects. It also has a unique 'Film Camera Mode' that I'll cover in detail later.



That vertical-format design means that the sensor, rear screen and optical viewfinder are all rotated through 90° compared to normal. The sensor itself is a conventional 20MP 1in-type chip, but it's cropped down to give 17.7MP output. That equates to an active image area of 8.8x13.3mm, but if you care about such things, you're probably not the target audience.

The sensor provides a sensitivity range from ISO 200-12,800, which immediately marks the Fujifilm X half apart from actual film cameras. It's possible to set timed shutter speeds as long as 15 minutes, or as short as 1/2000sec. There's no continuous shooting, though – you take one frame at a time.

The built-in 10.8mm f/2.8 lens is equivalent to 32mm in terms of angle-of-view, and f/8 for depth-of-field (so don't expect much, if anything, in the way of blurred backgrounds). Despite its small size, it manages to include 6 elements in 5 groups, with 3 aspherical elements. But there's no stabilisation of any sort, and no filter thread either. When not in use, the lens can be protected by a push-on rubber cap.

The main rear screen is pretty small, but it's complemented by a second slim vertical display that shows the film mode while shooting and aids with navigating the menus. Fujifilm lists the screen spec as 2.4in and 0.92m-dot resolution, but this only makes any sense if you accept that both screens are in fact parts of the same panel. The one that you use for composing and reviewing your shots is about 1.8in and 0.53m-dot; in other words, tiny and low resolution.

Autofocus employs on-sensor contrast detection, with a choice of either a large central zone, or 9 zones in a square 3x3 grid. The only concession to modernity is that face detection is included.

Thirteen Film Simulations are onboard, giving a range of attractive colour looks, and you can select between them easily by swiping up or down on the secondary screen. Switch to filter mode, and you get a choice of 20 effects, some of which have sub-variants. We've seen many of these before, but Fujifilm has added some new film-inspired options, namely Light Leak, Halation, and Expired Film. You can't add a filter on top of a film simulation, though – it's either one or the other.

Video recording is extremely limited, at Full HD and 24fps in vertical-format 3:4, or up to 48fps in slow-motion. A stereo microphone is built-in, but there's no option to use an external unit.

Smartphone connectivity is provided by built-in Wi-Fi and Bluetooth, using the dedicated X half app. This allows you to copy images from the camera to your phone for sharing, but it doesn't provide any kind of remote control. The app is also used to 'develop' your photos in the Film Camera mode.

One welcome new feature is that the X half can now print directly to Fujifilm's Instax Link range of instant-film printers via Bluetooth. Given that X-system cameras always used to work with the older Wi-Fi Instax printers, this feels long overdue. The only disappointment here is that the original Instax Mini Link from 2019 isn't supported; you need a newer model.

Acros mode gives reliably attractive black & white shots
1/1250sec at f/5.6, ISO 200

Build and handling

Probably the most striking thing about the Fujifilm X half is its size. It's tiny, weighing a mere 240g including the battery and SD card, and measuring just 105.8x64.3x45.8mm. That makes it very similar in size to the classic Olympus PEN half-frame 35mm compacts from the 1960s, which I suspect is no coincidence.

Fujifilm is offering the X half in three colours: black, silver, and charcoal. Initially I liked silver the best, but I've had the charcoal version on loan for a couple of weeks for review, and it has really grown on me. If I were buying, it's probably the one I'd get.

Despite the camera's petite size, it feels surprisingly secure in your hand. The body shell is constructed from plastic, and while it doesn't quite offer the same premium feel as other X-series cameras, it still seems pretty sturdy. There's a decent amount of space for your fingers, including a large blank area on the back for your thumb. The textured leatherette coating is nice and grippy, too.

That small body means that there isn't space for many controls, but you do get arguably the two most important ones. An aperture ring on the lens offers settings from f/2.8 to f/11 in whole-stop steps, while a large exposure compensation dial on top covers a range of +/- 3 stops. You also get a manual focus ring on the lens – although I'm not convinced anyone will ever use it.

While you don't get dials for setting shutter speed or ISO, both can be controlled using the touchscreen. That's a bit clunky, though, and personally, I suspect most users will spend their time shooting in either aperture priority or full auto. But it's nice to have the option of manual control if you need it.

To enter menus and change settings, you also use the touchscreen. Swiping up, down, left or right on the main screen calls up various options, including a quick menu, the main menus, film simulation/filter mode, and film camera mode setup. In the main menu, the secondary screen is used to select the various sub-sections. Given the limited screen area available, Fujifilm has done a pretty good job of making this work.

There's one other major control on top, which resembles a film wind-on lever. This sits flush to the body when the camera is powered off, but flicking the power switch to the On position pushes it slightly outwards, enabling operation by your right thumb. This control has three functions.

In normal shooting, it's used to create '2-in-1' diptychs: in other words, two frames placed side-by-side. All you do is take the first shot, pull the lever, and take the second. The camera creates the composite file and stores the two individual frames alongside. Also, pressing the lever inwards brings up a quick review of the most recent photo you shot; I found this surprisingly useful. Last but not least, in film camera mode you use the lever to 'wind on' after every shot.

Viewfinder and screen

In keeping with its film-camera pretensions, Fujifilm has fitted the X half with an optical viewfinder. It's usable, but not particularly great. It's rather small, shows obvious barrel distortion, and isn't particularly accurate, covering somewhat less than the final image area. It's nowhere near as nice as the viewfinder in my original Olympus PEN from 1959, which is brighter and has nice, clear framelines indicating the expected view.

Like old film cameras, there's no information display in the viewfinder. However, a small

status LED alongside lights up green to confirm focus, and in film camera mode, flashes red if you haven't wound on. On the silver version of the camera, I found that this LED was difficult to see when I was shooting outdoors in bright sunlight. But it's much more visible against the darker background of the charcoal version.

As for the rear screen, it's tiny and not very detailed at all. But it does at least show your composition accurately, while previewing colour and exposure. If you want, you can display gridlines and an electronic level, too. But it's not especially bright, which means it's difficult to see in summer sunlight.

Autofocus

Compared to other modern cameras, the X half's autofocus system is distinctly primitive. By default, it employs a single, rather large zone in the middle of the frame. This feels suitably film-era and makes perfect sense for viewfinder shooting, but it does mean you need to focus and recompose with off-centre subjects. Alternatively, you can switch to a 9-area mode, which gives a bit more flexibility when you're using the screen.

Faced with static subjects, or those that only move slowly, the X half's autofocus works just fine. It's not exactly fast, but it's not painfully slow either. I'd say it's perfectly adequate for the kind of everyday snapshots that the camera is best suited to taking. That 32mm equivalent lens isn't exactly ideal for sports or action, after all.

For photographing people, it's best to enable face and eye detection, as this will attempt to work out where they are within the frame, and focus in the right place. The face tracking is spectacularly laggy, though, so I wouldn't try to focus on people while they're actually moving.

Manual focusing is available when you need it, but it can be pretty difficult to judge on the tiny screen. The only available focusing aid is a peaking display, in either red, white, blue or yellow. I set it to red for maximum visibility and found this worked quite well. Obviously, you can't use the optical viewfinder for manual focus, at all.

Performance

The Fujifilm X half isn't the quickest camera to start up, taking a second or two to get its act together after you flick the power switch. But it's perfectly responsive while you're shooting to both the touchscreen and the physical controls. It's pretty discreet too, with just a barely audible click from the in-lens shutter if you turn off the fake-shutter sound effects. Nobody will notice that you're using it.

Two new film-inspired effects: Light Leak (left) and Expired Film

Focal points

While 'X half' is prominently written on top of the camera, its official designation is actually X-HF1

Shutter button

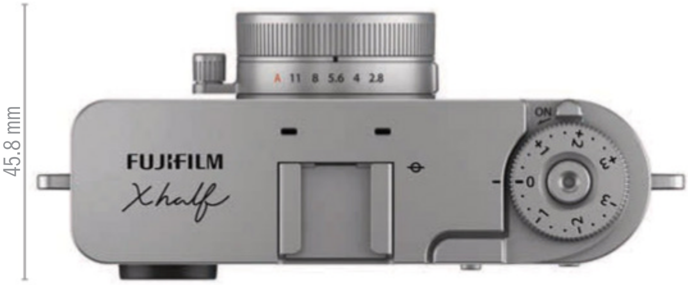
The shutter button is threaded to take a screw-in soft release, but old-fashioned cable releases don't work. In fact, there's no remote release option at all.

Cold shoe

There's a shoe on the top of the camera, but it has no contacts for flash. There's no mic input either, so it's not clear what Fujifilm thinks the shoe is for.

Flash

A small LED flash is built-in, and enabled via a sliding switch on the side. But it's not much good for anything.



Connector

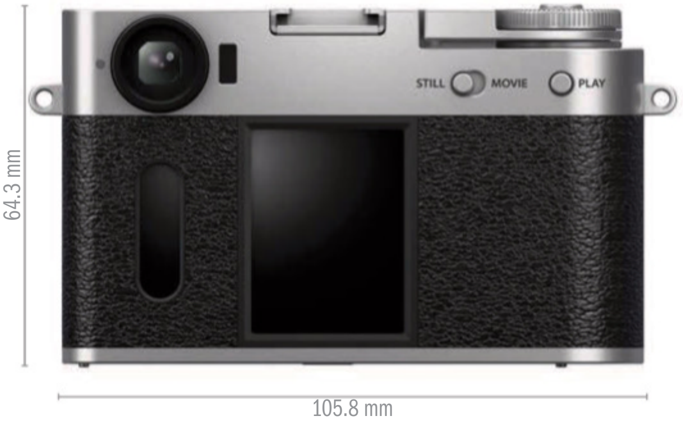
There's just a single connector port, which is USB-C for battery charging and data transfer.

Storage

Your photos and videos are stored on a full-size SD card that slots in beside the battery.

Power

Fujifilm's familiar NP-W126 battery promises 880 shots per charge and is topped up via USB-C.



If I have one complaint about the X half's operation, it comes in playback mode. As there are so few physical controls, this is operated entirely using the touchscreen. That's fine in principle; you swipe left and right to go through your images, double-tap or pinch to zoom in, and swipe up or down to show/hide exposure data. But the problem is that swiping through your photos is painfully slow and laggy, as you often have to wait a second or two for each image to load up properly.

Battery life is great, especially when using the viewfinder, where Fujifilm's 880-shot rating seems entirely reasonable. Even if you use the screen, you should easily get several hundred frames from a single charge. As you can also top up the battery in-camera, I suspect plenty of users will get by without even needing a spare.

The lens is a competent performer, at least as far as can be judged from the JPEG-only output. While I was quite happy shooting with it wide open, I think you probably get the sharpest results overall at f/4 and f/5.6. I'd generally avoid stopping down much further than that, though, as diffraction blurring increasingly destroys any fine detail.

As usual for Fujifilm, metering and auto white balance are both very reliable. That's absolutely essential here, given that the camera doesn't record raw files. When it comes to colour processing (or indeed black & white), you get all of Fujifilm's most popular Film Simulations – Provia, Velvia, Astia, Classic Chrome, Reala Ace, Classic Neg, Nostalgic Neg, Eterna, Acros (for black & white) and Sepia. There's a whole array of attractive looks to play with here; I find it impossible to believe that anyone won't find several that they really like. Indeed, if there's one brand that can get away with not letting you shoot raw, it's Fujifilm.

Credit where credit is due, too, for Fujifilm's new film-inspired filter modes. Light Leak is really nicely done – it gives realistic effects reminiscent of shooting with toy cameras such as Holgas, but it's not previewed onscreen and gives a different result each time, so it doesn't end up looking repetitive in the way it might have done. I also rather like the Expired Film options, which give soft contrast and muted tones, with the option of adding subtle green or red colour tints.

Held normally, the X half shoots portrait-format images
1/320sec at f/5.6, ISO 200

Where things start to fall apart a little, though, comes with the JPEG processing, and specifically with respect to noise reduction and fine detail. At low ISOs, images are absolutely fine when viewed full-screen on my 24in monitor. But if you zoom in and examine your files close-up, they look distinctly rough at the pixel level. To be honest, they're not as good as I'd expect from a 1-inch sensor in this respect.

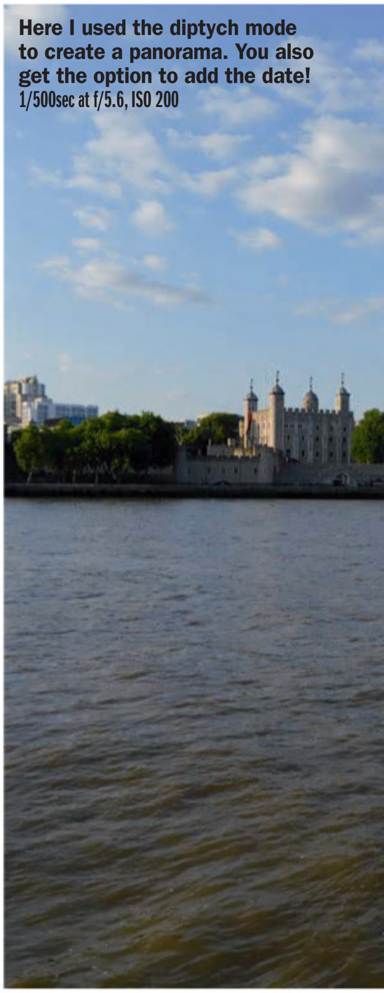
This does have to be taken in context, though. If you accept the premise that the X half's files will mostly be viewed on smartphone screens via social media, then the pixel-level quality simply doesn't matter. People who care about such things should be buying an X100 instead.

Keeping all this in mind, in my view the image quality is acceptable up to about ISO 1600, but it deteriorates rapidly at higher settings. I'd probably set the camera to shoot in Auto ISO with an upper limit of ISO 3200. Most of the time this won't be a problem, as you can open the lens up to f/2.8 and manually select a slow shutter speed when necessary (Auto ISO will try to maintain a minimum shutter speed of 1/125sec). But really, this is a camera where you're better off sticking to good light.

Film camera mode

While the X half can function as an entirely conventional digital camera, it also has a unique 'Film Camera Mode'. This goes out of its way to replicate the film-camera experience, forcing you to use the optical viewfinder, 'wind on' between shots using the lever, and then 'develop' your photos at the end. Here's how it all works.

First, you need to select a film simulation or filter mode, as you'll be locked into this for the duration. Then, swipe down from the top of the touchscreen to enter the initial setup. Here you choose the number of shots – 36, 54, or 72 – and your exposure mode, either Aperture Priority or Auto. Press the 'start' button, and you're ready to go.



Here I used the diptych mode to create a panorama. You also get the option to add the date!
1/500sec at f/5.6, ISO 200

At this point, it's really just a case of choosing your settings, looking through the viewfinder, and shooting. You also need to remember to 'wind on' between frames, as otherwise, the LED beside the viewfinder will blink red and the camera will refuse to release the shutter. Just as with film, this can result in frustratingly missed shots.

Once you're in film camera mode, you can't use the rear screen for either shooting or playback. Instead, it shows an attractively designed control panel, complete with a faux-LED frame counter. You can choose whether to have the date 'printed' onto your images, and switch between auto and manual focus.

16 6 '25
16 6 '25

As there's no way of seeing the effects of your exposure settings, or indeed knowing what the camera has focused on, the shooting experience is genuinely quite like using a compact film camera. You can only set the exposure compensation and aperture based on guesswork and experience. Unlike a real film camera, though, the X half will adjust the ISO shot-by-shot, so you can keep going in low light.

If you choose to use manual focus, again it's essentially guesswork. Rotating the focus ring moves a pointer along an onscreen scale that's marked in feet and metres, but the camera won't indicate whether you've set the correct distance. There are also four pictograms for landscape, groups, portraits and close-ups, and you can select one of these by tapping the screen.

If you've ever used a scale-focusing camera like a Rollei 35 or Olympus Trip 35, or indeed the recent Pentax 17, you'll know the idea. At least with the X half there's less risk of getting badly-out-of-focus shots, due to the inherently extensive depth-of-field.

Once you've taken the specified number of photos, you must 'develop' your film. This is done on your phone, using the X half app. The process is quite fun – initially the app shows you strips of negatives, which then turn, one-by-one, into positive images. Once that's complete, you can browse through your photos and share them directly from the app. If you decide you don't want to shoot all those frames after all, you can also 'rewind' early by double-tapping the small screen.

When you look at your photos, chances are you'll get a pretty authentic film-camera feeling. A lot of the time, they'll come out absolutely fine, although they won't necessarily be perfectly framed and you'll probably get wonky horizons. But you'll also get all the failures that will be familiar to anyone who has ever shot with a film compact camera.

If you try to shoot closeups, they'll be wildly off due to parallax error between the viewfinder and lens. If you select large apertures in bright light, that'll give washed-out, overexposed images. Occasionally, you'll find your fingers got in the way of the lens. Yes, this all happened to me, and all in my first 'roll', too.

Put like this, you'll probably wonder why you'd ever use film camera mode at all. Isn't this exactly why we all switched from film to digital in the first place? There's no especially good answer to that, other than that it's fun, and you don't have to pay for the film or processing.

One last point worth noting is that images shot in film camera mode can't be viewed on the camera in normal playback. However, they are still available on the SD card.

Verdict

Amateur Photographer Testbench Recommended ★★★★

THE FUJIFILM X half is a charmingly eccentric little camera that's quite unlike anything else on the market. It offers much of the experience of shooting film but without the ongoing expense of developing it. You do need to accept, though, that it's not for enthusiasts who like tinkering with their exposure settings and then perfecting their images in post-processing. If you wanted a cut-price X100, then seriously: this isn't it.

Instead, the X half is best seen as a casual snapshot camera that's ideal for social events, much like 35mm film compacts used to be. It's not merely a point-and-shoot, though; I really enjoyed being able to change film mode by swiping on the screen, while the exposure compensation dial and aperture ring provide extra creative control. There's a lot to be said for getting Fujifilm's Film Simulations in such a pocketable package, too.

Features like the Film Camera Mode, diptych shooting, and the film-inspired filters all add to the appeal. I think it's fair to say that some of these might never get used again after the initial novelty has worn off, but it's still nice that they're there.

Fun as it is, though, the X half does feel expensive for a 1in sensor compact with a fixed prime lens that doesn't even shoot raw. For £200 more, you could get the Fujifilm X-M5 or X-T30 II with a kit zoom, giving those all-important film simulations but with much better image quality. However, for those who just want to enjoy taking snapshots with a small, portable camera, the X half still has plenty of appeal.

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GALLERY
NG200
NG200
José Maria Velasco
A View of Mexico

Image quality is very good indeed, with the lens giving sharp, detailed images
Panasonic S1IIE, 31mm, 1/250sec at f/11, ISO 100

Panasonic Lumix S 24-60mm F2.8

Panasonic's latest standard zoom brings a bright aperture at a relatively affordable price, but how does it measure up for quality? **Andy Westlake** finds out

Panasonic's Lumix S 24-60mm F2.8 is a large-aperture standard zoom for use on the firm's full-frame mirrorless cameras. It's designed to be a general-purpose lens suitable for a broad range of subjects, ranging from architecture and landscapes to portraits. Compared to the existing high-end Lumix S Pro 24-70mm F2.8, it's dramatically smaller and lighter, and at £899, only about half the price.

With Panasonic being part of the L-Mount Alliance, this lens can also be used on Leica and Sigma's mirrorless cameras, such as the latest Leica SL3 and Sigma BF. In principle, it could also be used on Leica's older CL and TL-series APS-C format cameras, giving a 36-90mm equivalent range. But fundamentally it's designed to complement Panasonic's 24MP S1II and S5-series full-frame models.

All the other full-frame camera and lens makers also offer affordable f/2.8 zooms, and it's interesting to compare the choices each has made. Sony produces a 24-50mm, which represents the shortest zoom range, but is the smallest and lightest of them all. Meanwhile, all the others have chosen to start at 28mm; 28-70mm for Canon and Sigma, and 28-75mm for Nikon and Tamron.

There's certainly a case to be argued that Panasonic's

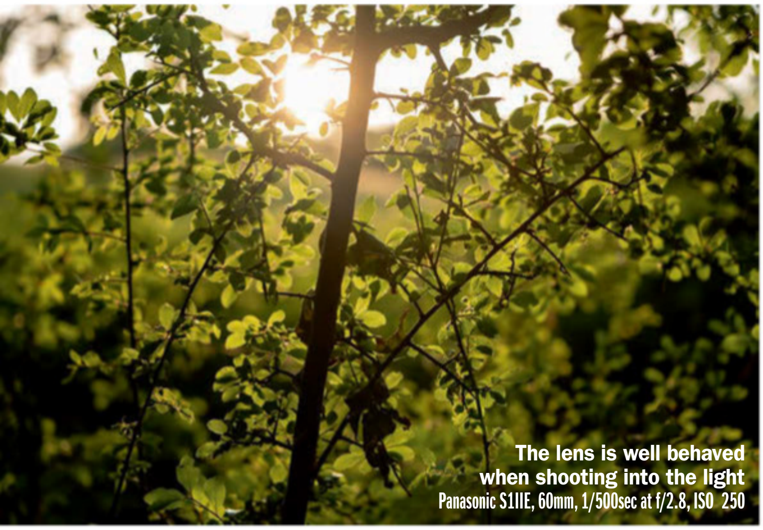
In-focus areas look nice and sharp at f/2.8, with smooth out-of-focus blur
Panasonic S1IIE, 58mm, 1/250sec at f/2.8, ISO 100

24-60mm is the best concept overall. None of those 28mm lenses can replicate its 24mm wideangle view, but you can always crop in a little from 60mm to match their slightly longer telephoto ends. So how does it measure up in practice?

Features

It may not wear a 'Pro' badge, but the 24-60mm F2.8 is far from entry-level. To construct the optics, Panasonic has used 14 elements in 12 groups. This includes 3 aspherical elements to suppress aberrations and maximise sharpness towards the edges and corners of the image, plus 2 Extra-low Dispersion (ED) and 1 Ultra ED glass element to minimise colour fringing.

Focusing is internal, with Panasonic's Dual Phase Linear motor promising fast, precise autofocus. The minimum focus distance increases from 19 to 33cm as you zoom in, but the 0.3x maximum magnification is achieved in the middle of the range, at the 30mm position.



The lens is well behaved when shooting into the light
Panasonic S1IIE, 60mm, 1/500sec at f/2.8, ISO 250

Panasonic says that the barrel employs dust and splash-resistant construction, thanks to a series of seals around the mount and moving parts. The lens should also keep working in temperatures down to -10°C. A fluorine coating helps to keep the front glass clean of raindrops and fingerprints.

A bayonet-fitting flower-shaped lens hood is supplied in the box and incorporates a locking button to stop it being knocked out of position accidentally. The hood also reverses neatly for transport, without blocking the zoom ring. Filter users are catered for with a 77mm thread.

Build and handling

In terms of design language and build quality, this lens is much like Panasonic's other Lumix S lenses. Its plastic-skinned barrel plays host to a broad zoom ring at its centre, plus a smoothly rotating manual focus ring up front. The latter is distinctly larger in diameter, so you shouldn't get the two mixed up. There's an AF/MF switch on the barrel, which is perhaps a bit odd, given that most Panasonic cameras have the same control conveniently placed on the body.

Size-wise, the Panasonic Lumix S 24-60mm F2.8 measures 99.9mm long, 84mm in diameter, and weighs 544g. Compare this to the 24-70mm F2.8 Pro, which is 140mm long and a hefty 935g; I know which one I'd prefer to carry around all day. Indeed the 24-60mm isn't that much larger than the 20-60mm F3.5-5.6 kit zoom that comes with many Lumix S cameras.

The lens debuts a couple of new controls, at least for Panasonic. Firstly, there's a Focus button on the barrel, whose function can be assigned from the camera body. This button is rather small and recessed, though, which means you might struggle to find it quickly by touch. But on a more positive note, you're unlikely to press it by accident.

Also, the manual focus ring can now be re-assigned to change the aperture or set exposure compensation. But this only works on S1II-series models (and

Blurred backgrounds are rendered nicely when shooting close-ups
Panasonic S1IIE, 60mm, 1/100sec at f/2.8, ISO 100

the S1RII will need a firmware update). Given that aside from the rather basic S9, Panasonic cameras already have three control dials on the body, and I'm not sure this is a particularly useful thing to do. I'd just leave it set to manual focus.

In use, I found the 24-60mm to be a great match for the Lumix S1IIE that I used for testing. The combination just feels really nicely balanced in your hand. If I have one criticism of the lens's handling, though, it's that the zoom ring is a little tight, which can make it difficult to achieve a really precise composition.

Autofocus

Turning our attention to autofocus, here the lens performs very well. It's quick and essentially silent, and I had no problems at all with accuracy. Videographers will find that a little focus breathing is visible at 24mm, with the angle of view getting slightly wider on focusing closer. However, breathing is extremely well suppressed at longer focal lengths.

If you ever need to switch to manual focus, then you'll find that the focus ring is super-smooth and very precise, which makes it easy to get perfectly sharp results.

> 'Images look clean and detailed, with no problematic aberrations'

Performance

I used the Panasonic Lumix S 24-60mm F2.8 as my main lens while reviewing the Lumix S1IIE, and I've been very pleased by the images it creates. It may not be designated as one of the firm's 'Pro' optics, but it's still very good indeed. Images look clean and detailed on the 24MP sensor, with no problematic aberrations.

Indeed the lens's sharpness is very impressive. Examining my sample images shows plenty of well-defined fine detail right into the corners of the frame, pretty much regardless of focal length, aperture, or focus distance. Overall, f/5.6 probably gives the sharpest results, although on full-frame you'll often want to stop down further to f/8 or f/11 for extra depth-of-field.

Fine detail is naturally a bit less crisp at f/2.8, especially towards the corners of the frame. But chances are you won't notice this in real-world use, as it will be totally outweighed by the fact that most of the scene is likely to be out-of-focus anyway. Any areas that are in-focus will therefore look nice and sharp in comparison.

As for other optical aberrations, you just won't see any. Panasonic was one of the pioneers of using software compensation and has done so very effectively again here. Distortion and lateral chromatic aberration are corrected both in-camera and in raw processing, so straight lines in the scene remain straight in the image, and there's no unsightly colour fringing towards the edges of the frame. Panasonic cameras correct vignetting by default, too. The net result is that images look extremely clean and natural.

With its large aperture, this lens can also give some nicely blurred backgrounds. Here I've been pleased by how smoothly the out-of-focus elements are rendered. It gives particularly good results when shooting close-ups at the longer end of the zoom.

Last but not least, the 24-60mm F2.8 also acquits itself well when shooting directly into the light. There's little sign of any image degradation due to flare and ghosting in these situations. Overall, this adds up to a highly creditable optical performance.

Verdict

THE LUMIX S 24-60mm F2.8 is a very welcome addition to Panasonic's line-up. Previously if you wanted to upgrade from the 20-60mm kit zoom to higher optical quality, your choices were either the £1,099 Lumix S 24-105mm F4 OIS, or to spend a lot more on the Lumix S 24-70mm F2.8 Pro. So it's great that you can now get a nice f/2.8 zoom at a more affordable price.

This is the kind of lens that you can leave on your camera safe in the knowledge that it will deliver clean, detailed images shot-after-shot. There's nothing especially exciting or ground-breaking here, just a really solid performer that does its job with no fuss. It's a great match to Panasonic's S1 and S5 series cameras.

For L-mount users looking for an affordable f/2.8 standard zoom, the main alternative is the Sigma 28-70mm F2.8 DG DN. Features-wise the two lenses are closely matched, so the choice is likely to depend mainly on which focal length range you'd prefer, and their relative prices. Currently the Sigma is cheaper, at £779.

If I have one reservation personally, it's that 60mm feels really short for a standard zoom – I spent a lot of time wishing it was just that bit longer. However, this is very much personal preference. If you're confident the zoom range will suit you, this lens is a fine option for L-mount users.

Data file

Price £899
Filter diameter 77
Lens elements 14
Groups 12
Diaphragm blades 9
Aperture f/2.8 – f/22
Minimum focus 19-33cm
Length 99.9mm
Diameter 84mm
Weight 544g
Lens mount L-mount
Included accessories Caps, hood

Amateur Photographer Testbench Recommended ★★★★½

Peak Design Pro Tripod

Angela Nicholson tests Peak Design's new, uprated tripod

● £799.99 ● peakdesign.com

Peak Design's Travel Tripod is a great low-weight compact tripod, but the company's new Pro Tripod brings improvements in strength, height and usability without overly sacrificing the compact form or weight. It features thicker 4-section carbon fibre legs with CNC-machined fixings and a much stiffer centre column – all of which contribute to its improved stability and weight-bearing capacity.

While the overall design of the tripod is familiar, almost every aspect has been reworked and the ball head is considerably improved. Notably, it has a fluid panning mechanism above the ball joint, which means you can level your camera and then pan without altering the horizon. The ball movement itself is smooth and secure, with a portrait slot and enough resistance for confident positioning.

The new spring-loaded quick-release clamp is another great addition that makes the tripod that bit slicker in use. It's intuitive and fast, snapping shut with a reassuring click and locking securely with a push of a lever. And it's more compatible with third-party plates and L-brackets than the Travel Tripod. In addition, although you still need to raise the centre column a little to get full movement, the new head can tilt by up to 15 degrees when the column is fully collapsed.

Despite a packed length of 50.1cm and a weight of 1.9kg, the Pro Tripod fits neatly into the side pockets of many camera backpacks. Meanwhile, its 168.4cm maximum height makes it suitable for most shooting scenarios, including landscapes, portraits and video, while the minimum shooting height is just under 16cm for low-angle work.

In the field, the Pro Tripod performs extremely well, being quick to deploy and stable. Using a Sony A1 II and a 70-200mm f/2.8 lens, I found it handled long exposures with ease. And, even with this relatively heavy load, it holds the camera firmly in portrait orientation, something the Travel Tripod struggles with.

Verdict

Although bigger and heavier than the Travel Tripod, the Peak Design Pro Tripod is extremely portable while delivering the stability and functionality demanded by serious photographers and hybrid shooters. Whether you're shooting stills, video, or a mix of both, it's a beautifully built piece of kit that's a joy to use.

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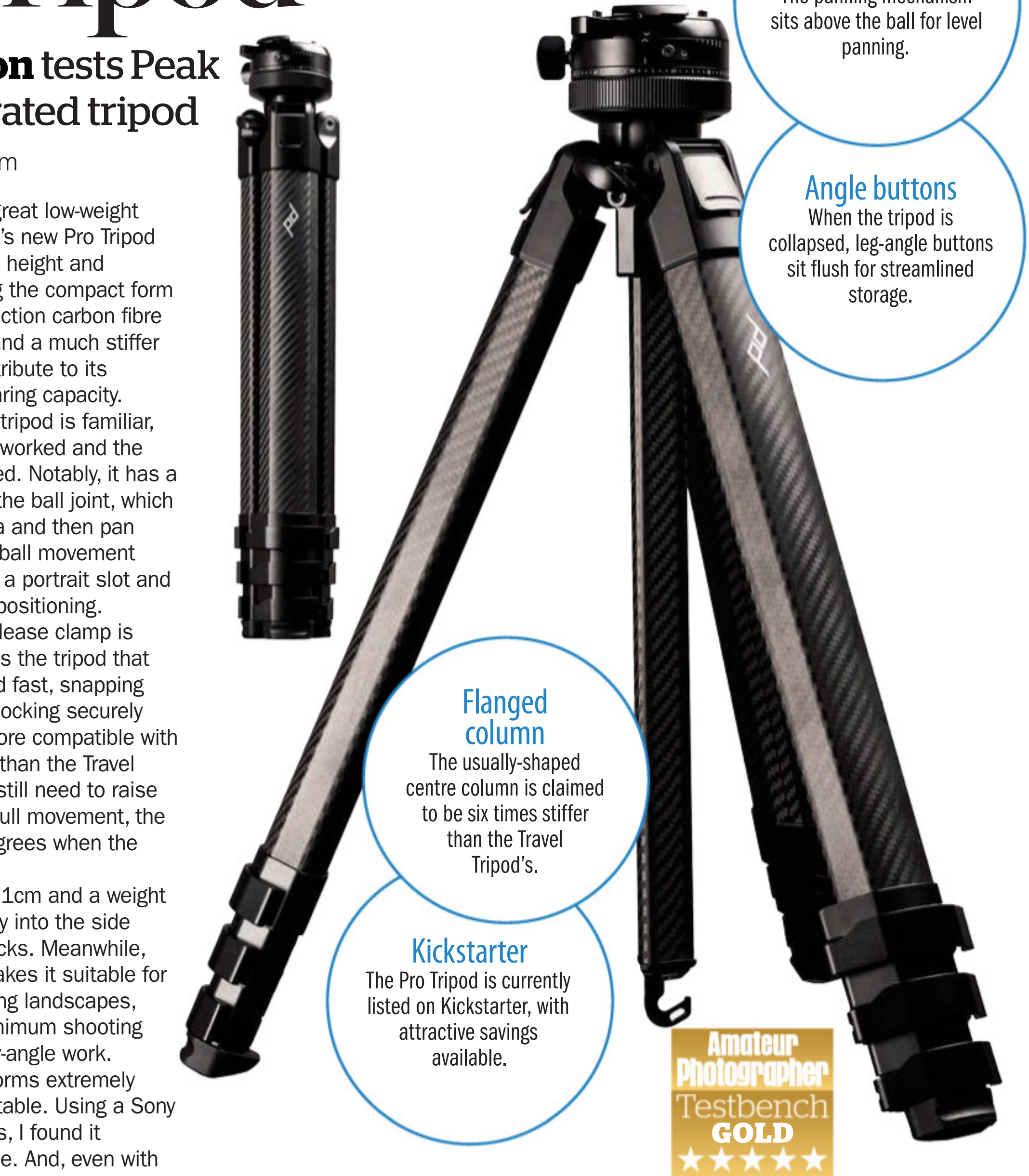


Pro ball head
The panning mechanism sits above the ball for level panning.

Angle buttons
When the tripod is collapsed, leg-angle buttons sit flush for streamlined storage.

Flanged column
The usually-shaped centre column is claimed to be six times stiffer than the Travel Tripod's.

Kickstarter
The Pro Tripod is currently listed on Kickstarter, with attractive savings available.

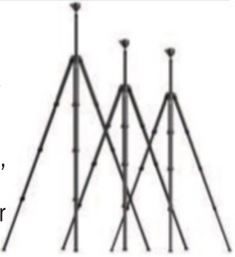
Amateur Photographer Testbench GOLD ★★★★★

At a glance

- 4-section carbon fibre legs
- 1.9kg weight
- 168.4cm maximum height
- 15.9cm minimum height
- 50.1cm packed length
- Payload up to 18kg

LITE OR TALL?

The Peak Design Pro Tripod range includes three sizes: Lite, Pro, and Tall. The Lite (£700) weighs just 1.7kg and offers a slightly lower height, making it a great choice for those prioritising portability. The Tall (£900), meanwhile, stretches to 197.4cm, suiting taller users or those who prefer not to raise the centre column.



BLAST FROM THE PAST

Rollei B 35

John Wade visits a classic alternative to a modern marvel

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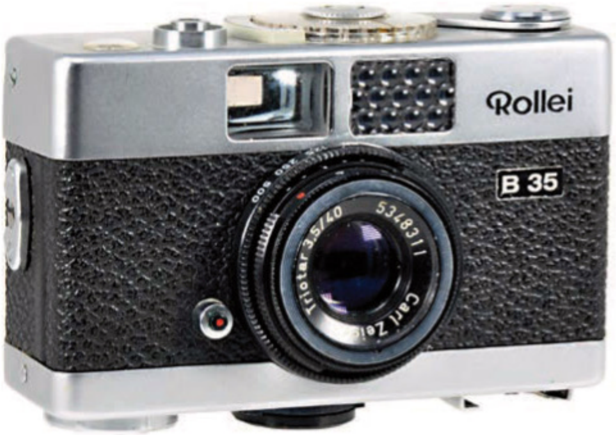


The Rollei B 35, sometimes designated as the 35 B

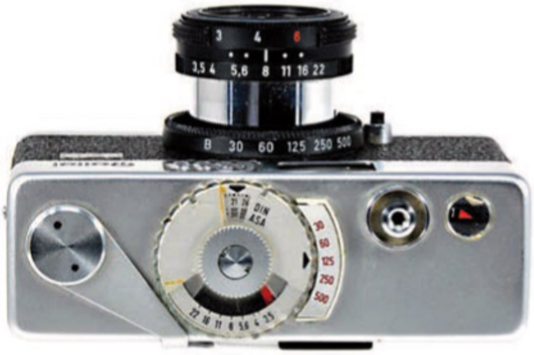
If you fancy a small, palm-size film camera with classic styling, don't mind buying from Germany and waiting around for delivery – and you happen to have a little over £800 in your back pocket – you might like the latest Rollei 35AF (reviewed in AP 6 May). If you'd prefer to pay about 30 quid for something similar, try a Rollei B 35, also known as the 35 B.

The original Rollei 35, launched in 1966, was at that time the world's smallest full-frame 35mm camera – a claim later challenged by the Olympus XA in 1979. This first camera had a Tessar lens and CdS meter coupled to a match needle system for setting shutter speeds and apertures via twin dials on the front of the body. The B 35/35 B is a stripped-down version using an uncoupled selenium meter plus a Triotar 40mm f/3.5 lens, with apertures and shutter speeds of 1/30-1/500sec set more traditionally around its rim. The specs are similar, but the prices are very different, with the Rollei 35 still commanding as much as £150-200 or even more. Comparing spec with price, the B 35/35 B is the better bet. Fully mechanical, the camera was originally made in Germany, before production shifted to Singapore.

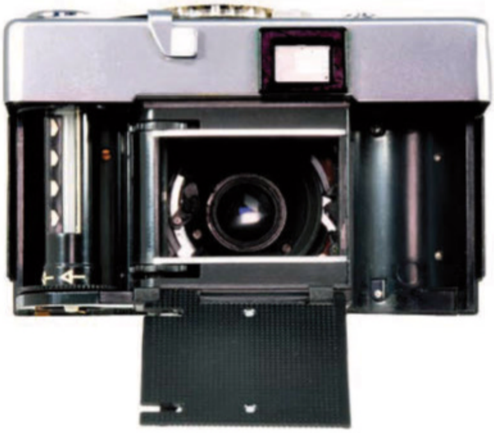
In use, the lens pulls out from the body on a short tube. Front to back, rings around the lens are for focusing, apertures and shutter speeds. The meter cell above the lens feeds a calculator on the top plate. This involves first setting the film speed, then adjusting a dial for the required shutter speed, watching as a needle swings across a scale to indicate a suggested aperture. These are then set manually. Strangely, the accessory shoe is on the base, which means that if flash is used, the subject is lit by light from below the lens, which is very unflattering for portraiture. The solution of course is to use the camera upside down.

What's good Pocketable, large viewfinder with bright frame for 40mm lens.

What's bad Film must be advanced and shutter tensioned before retracting the lens, meaning the camera is always stored with a tensioned shutter.



Top view of the B 35 with the lens in its extended position



Inside the camera, showing a hinged plate that folds up over the film once loaded

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How MPB helped us get the kit we wanted

© MICHAEL TOPHAM

One of Mike's stand-out cricket shots, taken with Nikkor lenses he bought from MPB

Michael Topham

(@michaeltophamphotography, michaeltopham.co.uk)

Mike's name may be familiar to many AP readers as he's our former Reviews editor. Mike, who is now a very accomplished editorial and wedding photographer, explains how MPB enabled him to transition from DSLR to mirrorless – as painlessly as possible. Via MPB, Mike was able to trade in his older Canon lenses for more up-to-date yet lighter Nikon zooms and primes to go with his new Nikon mirrorless system. As with the other photographers here, he found the process very straightforward and hassle-free. See Mike's full video on our YouTube channel at bit.ly/mikempbvideo

Angela Nicholson

(@angenicholson, sheclicks.net)

Another familiar name for many AP readers, Angela served as our Technical editor for several years and remains a regular contributor. As well as an accomplished photographer in her own right, she's now best known for founding the SheClicks community for women photographers. Angela recounts her experience of trading in the Sony A7R III for the A7R IV with MPB, and how easy the whole process was. 'It was all really plain sailing and the money arrived when it should – it was in environmentally friendly packing materials too,' she says. Angela also recounts how several SheClicks members have found that their original offer price from MPB was increased after sending their gear in. See Angela's full video on our YouTube channel at bit.ly/angelampb

Angela's dog, Otto, captured with the Sony A7R IV she bought from MPB

© ANGELA NICHOLSON

Four photographers in a range of genres share their positive experience of buying and selling camera equipment with MPB

Now is the perfect time to consider buying or selling used cameras, lenses and accessories. You can save money on a nearly new/preloved camera or lens while still getting all the benefits (we've got a huge reviews database online at amateurphotographer.com). If you are selling gear, it's also a tried-and-tested way of raising money for a new purchase or profitably clearing clutter.

MPB is now the UK's best-known used camera and lens specialist, and as these four photographers reveal, MPB makes the whole buying and selling process as painless as possible. You now get an unbeatable 12-month warranty on used equipment you buy from MPB and your purchase comes carefully packed in environmentally friendly packaging; sell to MPB and the company arranges prompt and efficient courier pick-up from your door. As these four very different photographers reveal, it couldn't be easier.

CURIOSITY
AWAITS
UNTHINK

From one of Sahara's fashion shoots, taken with the EOS R she bought from MPB

© SAHARA ASHANTI

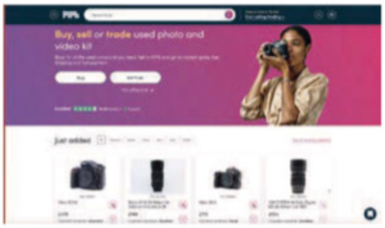
Sahara Ashanti

(@snapsbysahara, ashantimaroon.com)

Sahara is a photographer, educator and community leader in north London who shoots a wide range of subjects, from concerts and festivals to commercial work and fashion shoots in the studio. Sahara, who honed her skills with the UKBFTOG community for black female photographers, bought an entry-level Canon EOS R100 to help her mentor up-and-coming creatives, along with an EOS R for more experienced photographers (Sahara uses it too!). Sahara talks about her very positive experience with MPB in her full video on AP's YouTube channel – bit.ly/saharampb

Taken with the Tamron 17-28mm for Sony E-mount that Andrew bought from MPB

© ANDREW FUSEK PETERS



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Andrew Fusek Peters

(@andrewfusekpeters, fusekphotos.com)

Andrew is one of the UK's best-known and respected bird and wildlife pros as well as an OM System Ambassador. A regular contributor to AP and prolific author, his latest book, *Garden Safari*, compiles images of a wide range of wildlife taken in gardens and parks. Andrew reveals how selling equipment to MPB enabled him to really get into Olympus equipment, which transformed his photography and led to him becoming an ambassador for the firm. He also bought a Sony full-frame camera and lenses via MPB to enable him to experiment with camera trapping, and again, it was a painless experience. See Andrew's full video on our YouTube channel at bit.ly/afpmbp

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LETTER OF THE WEEK

Spilt tea

Memo to self, if you have just made a mug of tea to settle down with the latest AP, don't drop it directly onto the magazine and adjacent carpet. After much wailing and mopping I decided to leave the sticky mess of paper to dry in sunshine, on the basis that there is always something worth reading in AP every week.

I was pleased I took the trouble to prise apart those sorry pages because they were packed with good things, the highlight for me being *Don, Dench and the French*. In addition to the great mix of images, I thought it was beautifully written. Full of humour, interesting information, and insights into the mind of Don McCullin. The fact that the great man feels underserving of the plaudits he receives just adds to his stature, in my opinion. Thank you, Mr Dench – treat yourself to a new camera bag.

Guy Perkins

Panasonic S1IIE
A hugely accomplished camera but does it offer enough to beat its rivals?
otographer
broad
McCullin and Martin Parr headline a ... dedicated to British photography

Guy's damaged AP was worth saving

Oh no! I hope your carpet survived better than that AP cover, Guy! But glad it didn't spoil your enjoyment of the issue.

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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Nikon D850 praise

After a lifetime using film I bought a Nikon D5000 in 2010 to familiarise myself with digital. It was a completely new universe but I loved it, and soon upgraded to a D5500, which performed beautifully. Then the Nikon D850 arrived. I drooled over AP's review in October 2017 but my wife reminded me that we were pensioners and three and a half grand for a camera body was beyond her willingness to please me.

In November 2018 the stars aligned with a tempting special offer from Nikon and it was mine. The Nikon D850 is awesome. I worship it. At 76 I still work out to make sure that I do not notice the two kilos weight, as my go-to lens is the Nikon 28-300mm lens. Together I can tackle 99% of the type of subjects I'm interested in. I certainly will never have to upgrade.

And just a note: the Nikon 28-300mm zoom is not soft, as some claim. Used intelligently you can make razor-sharp 30x20in enlargements that look as though they are taken with prime lenses.

John Heywood

At last: John Heywood loves the D850

Support for a support

I started reading AP back in 1976 when I bought my first camera, a Zenith E. Since then, I have had a range of cameras and kit and recently I was on a photo tour around the Isles of Lewis and Harris when my new 3-Legged Thing Winston tripod was damaged by a friend's tripod crashing into a leg! Accidents do happen and it's not the first kit I have damaged or lost in 49 years.

I called the 3-Legged Thing helpline on my return from Scotland and I was amazed to hear that a new carbon leg would be sent out to me, free of charge. The leg arrived by return and my Winston 2.0 tripod is back in full operation. Great service needs to be recognised. I always look forward on a Tuesday to picking up the latest AP and enjoying a coffee.

John Davison

It's great to hear about good service, John. Thanks for sharing your story. But be careful with that coffee!.. (See the letter from Guy Perkins above.)

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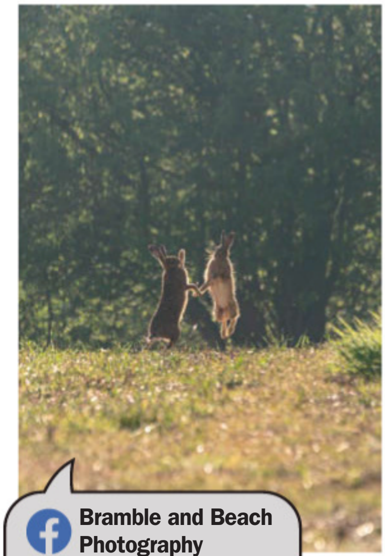
THIS WEEK WE ASKED...

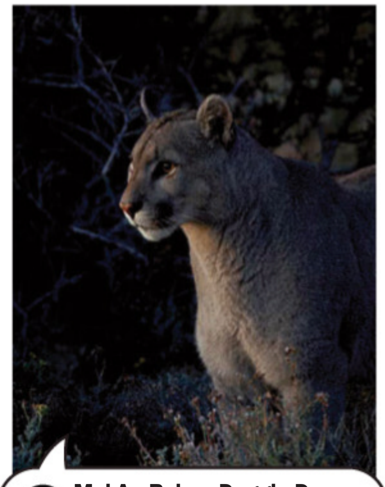
What's the most incredible animal encounter you've captured in a photo?



Bramble and Beach Photography
Boxing hares!

Andy Wain
Flying antelope as the sun was setting in Naboisho Conservancy, Massai Mara!

Jay Hounsell
Came face to face with this stag as it emerged from the shadowy tree line into the evening sun. Magical moment! I'm looking to start up some local analogue photo walks in Hertfordshire and surrounding areas, check out @analogue_film on Instagram.



Mei-An Raicer Doggie Doc @D0ggieD0c
I was just in Patagonia and this was the first puma I got to photograph…

Share your photos and comments with us on social!
See page 3 for how to contact us

Mhairi Chambers
On a visit to Trawsfynydd Lake in Wales, my hubby and I had only walked about 50 yards from the car park when a polecat kit ran out of the verge at the side of the path. We managed to quietly get cameras out and take a few shots before it disappeared back into the verge! It's still the only time I have ever seen one.

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16-85mm F3.5-5.6 G ED VR AFS DX	E+	£79
17-55mm F2.8 G AFS DX IFED	E+	£279
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18-35mm F1.8 DC HSM A - Sigma	E++	£379
18-50mm F2.8 EX DC - Sigma	E+	£79
18-55mm F3.5-5.6 AFS	E+	£19
35mm F2.8 ATX Pro DX Macro - Tokina	E++	£139
12-24mm F4 ATX PRO SD - Tokina	E++	£149
12-24mm F4.5-5.6 EX DG HSM - Sigma	E++	£249
14-24mm F2.8 G AFS ED	E+	£459
14mm F2.8 AE ED UMC - Samyang	E++	£169
15-30mm F2.8 Di VC USD G2 - Tamron	E++	£679
15-30mm F2.8 SP Di VC - Tamron	E++	£349
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15mm F2.8 ZF.2 - Zeiss	E+	£549
16-35mm F4 G AFS ED VR	E++	£319
16-80mm F2.8-4 E VR N	E++	£349
17mm F3.5 RMC - Tokina	E++	£119
18-55mm F3.5-5.6 G AFS VR II	E+	£29
20mm F2.8 AF	E+	£129
20mm F2.8 AFD	E++	£169
24-120mm F4 AFS G ED VR	E++	£279
24-70mm F2.8 Di VC USD - Tamron	E++	£269
24-85mm F3.5-4.5 G AFS VR	E+	£99
24mm F1.4 G AFS ED	E++	£589
24mm F2.8 AFD	E+	£149
24mm F3.5 ED PC-E	Mint	£789
28-300mm F3.5-5.6 G ED AFS VR	E++	£399
28-70mm F2.8 AFS	E++	£349
28mm F1.8 G AFS	E++	£249
28mm F2.8 AFD	E+	£119
35mm F2 AF	E+	£79
35mm F2 AFD	E++	£179
50mm F1.4 G AFS	E++	£139
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85mm F1.4 AFD	E++	£349
85mm F1.4 EX DG HSM - Sigma	E++	£299
85mm F1.4 Planar T* ZF.2 - Zeiss	E++	£539
85mm F1.8 AF-S G	Mint	£219
85mm F2.8 D PC-E Micro	Mint	£749
90mm F2.8 Di VC USD Macro	E+	£289
105mm F2 AF DC	E++	£439
120-300mm F2.8 DG OS HSM	E+	£1,149
135mm F2 AF DC	E+	£429
150-600mm F5-6.3 DG OS Sport	E++	£849
180mm F2.8 Apo EX DG OS - Sigma	E+	£599
180mm F2.8 ED AF	E+	£149
180mm F2.8 ED AFD	E+	£349
180mm F3.5 EX Macro APO - Sigma	Exc	£59
200-400mm F4 G VR AFS IFED	E+	£949
200-500mm F5.6 AFS VR ED	E+	£689
300-800mm F5.6 Apo EX DG HSM	Exc	£1,649
300mm F2.8 IF ED AF	Exc	£649
300mm F2.8 IFED AF-i	E++	£749
300mm F2.8 IFED AFS	E+	£1,149
300mm F4 E PF ED VR AFS	E++	£839
500mm F4 AFS IFED II	E++	£1,599
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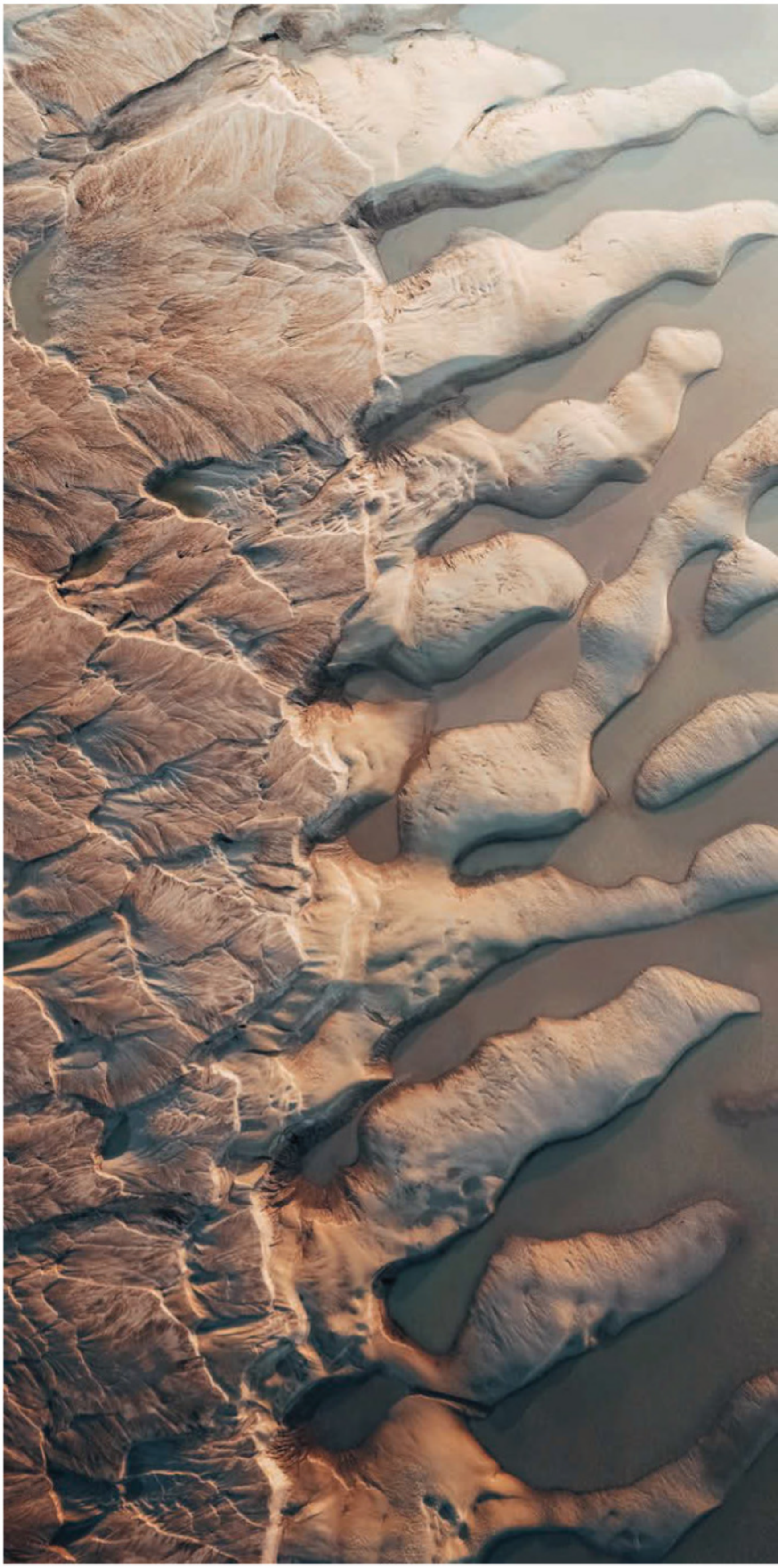
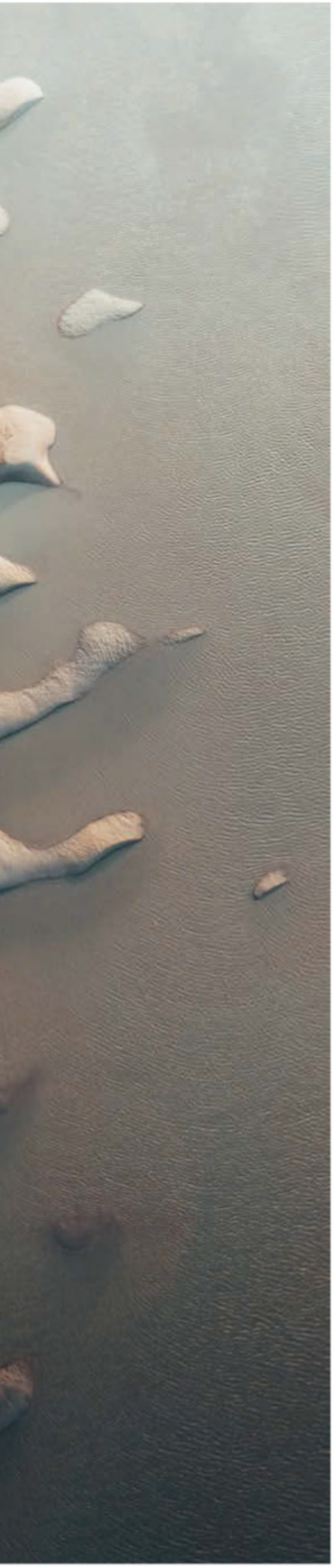
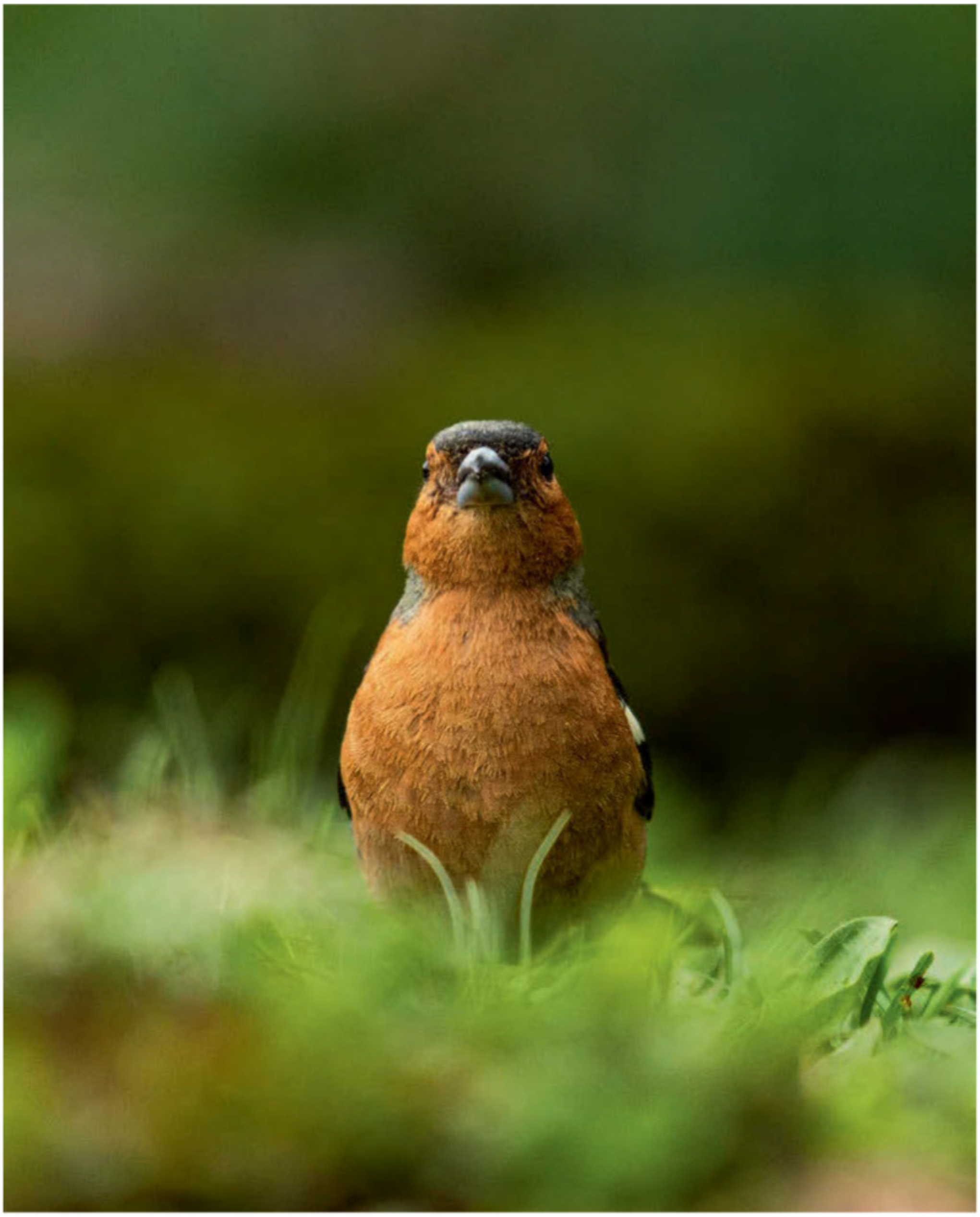
Saefern #2
by James Kelly-Smith

DJI Mini 4 Pro 4, 1/320sec at f/1.7, 100 ISO

'This is an aerial shot of the River Severn's riverbed at low tide. Having the second biggest tidal range in the world, the currents are pretty strong, forming these incredible textures in its mudflats. I wanted to capture a completely different aspect to how we normally see the river.'
Website: www.jksphotography.co.uk
Facebook and Instagram: @jks.photographer







Chaffinch by Cameron Tubb

Nikon D810, Nikon 200-500mm, 1/640sec at f/5.6, ISO 360

‘This image of the chaffinch was from my first trip to a wildlife hide. In this particular shot, the bird stood for some time, almost intrigued by my camera! This allowed me to capture the chaffinch in immense detail. I like this image due to its portrait style composition.’
Instagram: @c.t.tubb.photography

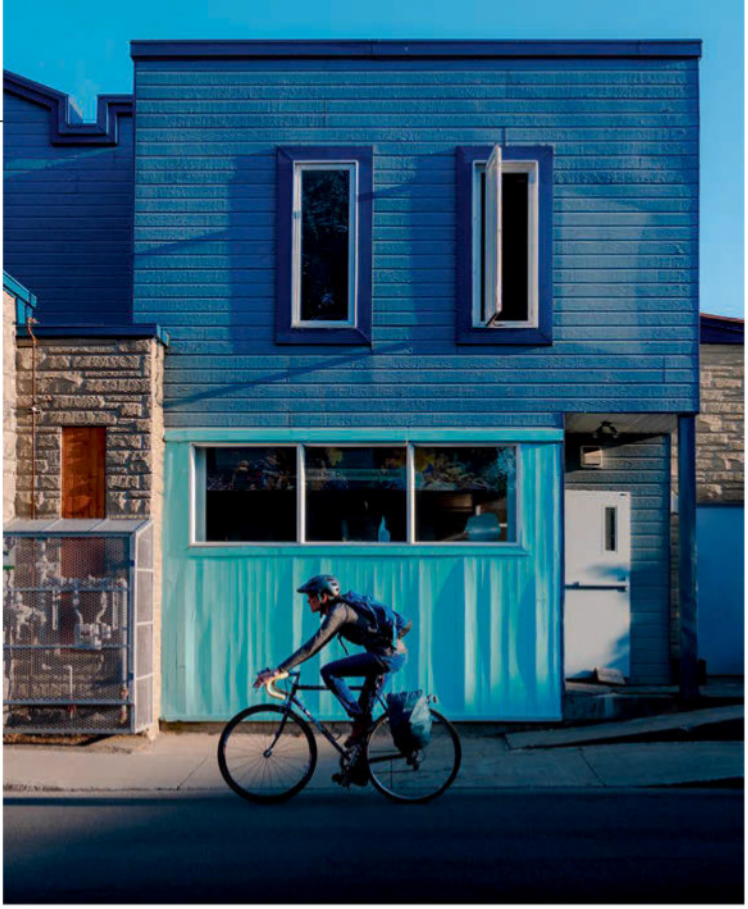
It's good to share

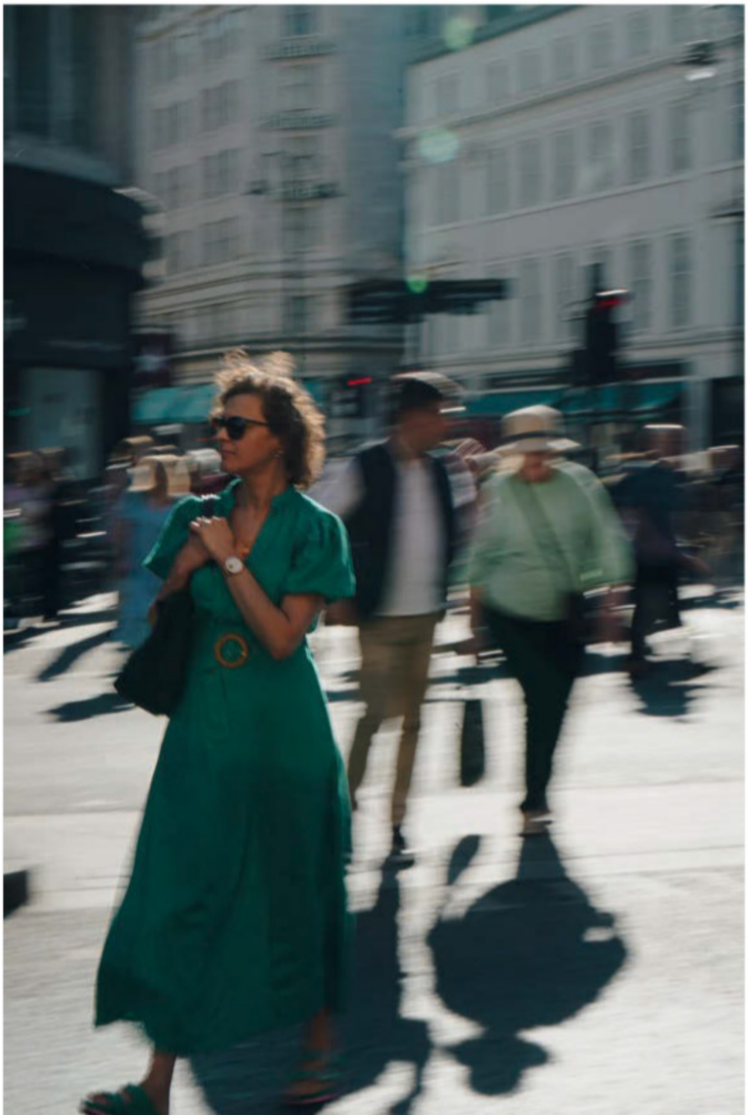
Blue Morning by Ryan Olsen

Sony A7 IV, Sigma 24-70mm Art

'I came across this building that is part of a seafood restaurant in the Sainte-Anne-de-Bellevue area, which is located west of Montreal. In the soft light of the early morning I was fortunate enough to photograph this rider on his commute. The quiet streets and cool tones capture a sense of peace and solitude. The shadows stretch across the scene, capturing a quiet moment of motion and stillness. One of the reasons I love street photography is because it shows the beauty of everyday life. Raw, unfiltered and spontaneous.'

Instagram: @ryanolsenphotography





We also liked...

Green Dress by Sonia Daneluzzi

Sony Alpha 7 III, 28-70mm f/3.5-5.6, 1/15sec at f/32, ISO 100, 70mm

'Her presence in the scene felt familiar, like someone I'd seen before. The green dress flowed perfectly as she walked, and it instantly caught my eye. I followed her movement in an already busy scene, wanting to capture that moment of individuality and the beauty of someone simply being themselves.'

Instagram: @_soniadaneluzzi

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1 Stob Dearg Reflection by Ian Booth

2 Adriatic Storm by Susan Gordon

3 Summer Drive by Rob Romani

4 Grand Canal Dawn by Annette Murty

5 Storm Force by Mike Murty

5

Join the Club

Visions Photography Club in Aberdeen emphasises fun, friendship, and skills sharing

When was the club founded?
Visions is a young and vibrant club which was founded on 31 March 2011 by a group of photographers who wanted to emphasise fun, creativity, friendship, mutual learning and skills sharing. In the words of one of our founders, John Rutherford: 'Any club should be about people – its people. People with a common interest but not necessarily with a common background or life experiences. In a world that is becoming more and more polarised we need clubs to unite people. To be the catalyst to form bonds of friendships.' We feel we have remained true to this concept.

What does your club offer to new members?
Visions is an active and dynamic group with a membership that includes photographers of all levels of experience. The focus is not solely on competitions, but on helping each other to become better photographers through social interactions, practical sessions and outings. We want every Visions member to enjoy photography and that can be with a mobile phone camera, drone, a compact camera, a bridge camera, a DSLR or film.

One of our biggest strengths is our welcoming approach to new members, whether they are new photographers or more experienced. Our more-advanced members are very willing to provide informal mentoring to help others to progress. All members have a voice when planning the programme of events and we use surveys and club discussions to tailor our programme to suit all members.

We have a very active Facebook page where members can post recent photos for comment or ask for help with technical issues. This is our main form of communication and members often suggest impromptu outings (e.g. the Northern Lights, astrophotography, cliff walks to spot large gannet colonies) so that others can join in.

Describe a typical club meeting
When we meet in the hall, many members arrive before 7pm and have a chat, a bit of banter and a cup of tea. These hall sessions can be talks from members or external speakers, practicals, knowledge transfer opportunities or show-and-tell type meetings. We normally have a tea break halfway through with plenty of opportunity for socialising. The emphasis is very much on informality.

Our practical sessions are very popular – we have run evenings on food photography where the main rule is that nothing can be eaten until the end, smoke and explosion photography (after careful risk assessments, of course), and a popular evening of blowing and photographing bubbles.

We have three themed internal competitions each year followed by our annual POTY. The themes are supported by evening sessions which relate to the topic and the concluding judging and critiquing session is a good learning opportunity. We have shifted the emphasis of scoring whereby only the top photos are ranked and all photos are given useful feedback. This is much more encouraging for all members and the judge finds it more enjoyable too.

We have introduced an annual team competition whereby club members are randomly allocated into teams and need to produce ten photos on a theme such as patterns or reflections. It has proved to be a very popular addition to our programme, as members get to know each other better and can share expertise while working towards the goal.

Every quarter we have a social event and meet for a drink and meal at a local restaurant. And in summer, instead of meeting in the hall we might go somewhere local to take photographs e.g. Aberdeen Harbour or Fittie (a traditional fishing village.)

Do you invite guest speakers?
Yes. We try to get as many speakers as we can, covering a wide range of genres. Many visit us in person and others via Zoom from all over the world.

Do members compete in regional or national competitions?
Yes. We participate in three regional/national competitions:

Grampian Eye is a competition open to all camera clubs in the north-east of Scotland. Although we are yet to win this competition we have picked up several trophies for different categories including best photo in the competition. And recently one of our members won the award for the best landscape photo.

The Rhondda International Competition. This annual competition involves around 20 clubs including some of the best clubs from the UK and also from countries including Canada, South Africa and Ireland. Each club submits four photos, leading to an extremely high standard. We have always managed to rank around middle of the pack, which we are very pleased with given the high standard of the entries.

Amateur Photographer of the Year. Some of our members enter AP's annual competition. In both 2023 and 2024 our club has achieved fourth place. The previous two years we have been in the top ten and, on all occasions, we were the top club from Scotland – something of which we are proud. One of our members was the winner of the Travel category in the 2024 competition.

How many members do you have?
We have averaged 45 members (with a mix of men and women) for some time now. We always encourage new members to 'try before they buy' for a session or two, as we feel confident they will join our happy bunch.

We have a wide and varied membership from beginners to the experienced and advanced. Attracting more younger members is something which the Committee is trying to tackle for the future.

Are any trips or outings planned?
We usually have at least one weekend

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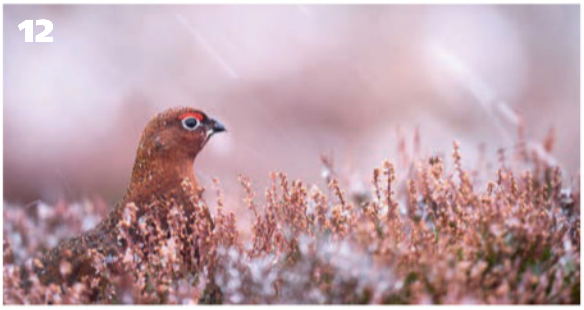
12

7

9

6 **The Fairy Pools by David Lynch**

7 **It's My Ball Too by Dave Lee**

8 **Itchy Scratchy by Lynda Gordon**

9 **Supermoon Rising by Kate Spink**

10 **Dazzle of Zebras by Colin Barclay**

11 **Clapham Common by Graeme Youngson**

12 **Red Grouse In Snow by Linda Di Maio**

away each year. A recent and highly successful trip was made to the Dunkeld area of Perthshire, with a planned outing to East Lothian in October this year. We also regularly organise day trips. e.g. photographing our local puffins at Bullars of Buchan in May, shooting the Milky Way over Dunnotar Castle and plenty of walks in our wonderful countryside.

Do you have any funny stories about the club?

We have a lot of laughs at the club but one thing stands out. One year our competition secretary posted on Facebook that we had been disqualified from that year's Grampian Eye competition because it had come to light that the peacock photograph we had entered into the wildlife category was in fact stuffed! The club was in uproar but what they hadn't realised was that the date was April 1st.

What are the club's goals for the future?

We are keen to develop closer links with neighbouring camera clubs and in general to become more outward-facing. With this in mind we have recently met up with several other clubs in the area. It's good to pick their brains about what they are up to and to share our programme and insights.

We have teamed up with Sport Aberdeen – an award-winning registered charity, committed to creating opportunities, inspiring people and changing lives through sport and physical activity. We have offered to photograph their events to help raise their profile and also encourage sponsorships.

We have recently forged an alliance with Bonnymuir Community Garden Trust in order to help them with their promotion and advertising by taking photos of the gardens and their environment.

These alliances helped us win National Lottery funding, which has enabled us to greatly improve our presentation equipment.

However we always remain true to our main aim which is to promote photography, and to help every member to improve their skills while at the same time having fun and making friends.

Club essentials

Visions Photography Club

Ruthrieston Community Centre, Aberdeen

Meets: Thursdays throughout the year at 7pm

Membership: £20 per quarter, £15 for students and retired/unemployed

Contact: Email visionsaberdeen@gmail.com

Website: visionsphotographyclub.com

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Nikkor Z 26mm f/2.8

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Landscapes reimagined
Amazing autochromes
Samyang AF 35mm F1.4 FE II
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Focal planes
Leica Q3
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The next generation
X rated?
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Roger Bamber
Sprocket man
Posh pinhole
Digitise your film

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Seabird safari
Nikon Z 8
Tutu
Mickey takers
America's urban wildlife

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Sigma 16mm F1.4
Summer light
From films to rolls of film
Lightroom masterclass
The 100 inch 'Peeping Tom'

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Buying Guide

177 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

PENTAX DSLR

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070

SAMYANG DSLR

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					**·**			**·**	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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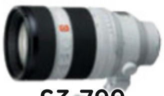

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17-40 F4 L USM	£249
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18-200 F3.5/5.6 IS EFS	£249
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24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
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85 F1.8 USM	£299
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100 F2.8 USM macro box	£299
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180 F3.5 L USM macro	£699
300 F2.8 IS USM LII	£2799
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14-24 F2.8 Art box	£799
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100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

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TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
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TOKINA 12-28 F4 DX box	£269

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430EXIII	£199
430EX II	£99
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16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
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24-70 F2.8 AFS VR box	£1199
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70-300 F4.5/5.6 E AF P VR	£449
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F + plain prism	£499
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35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
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23 F1.4 XF WR	£399
23 F2 XF	£299
27 F2.8 XF box	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R	£349
56 F1.2 R	£399
1.4x XF conv	£249
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Pen F body box	£699
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8-25 F4 Pro	£749
9-18 F4/5.6	£349
12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro box	£349
75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699

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GT5543LS	£699
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SQAi prism AE late	£399
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150 F4 CFI	£899
150 F4 CF £499 150 F4 Black T*	£399
250 F5.6 CF	£499
250 F5.6 black T*	£299
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PM 90 prism	£369
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WLF fits 645 Super/Pro	£199
120 back	£149

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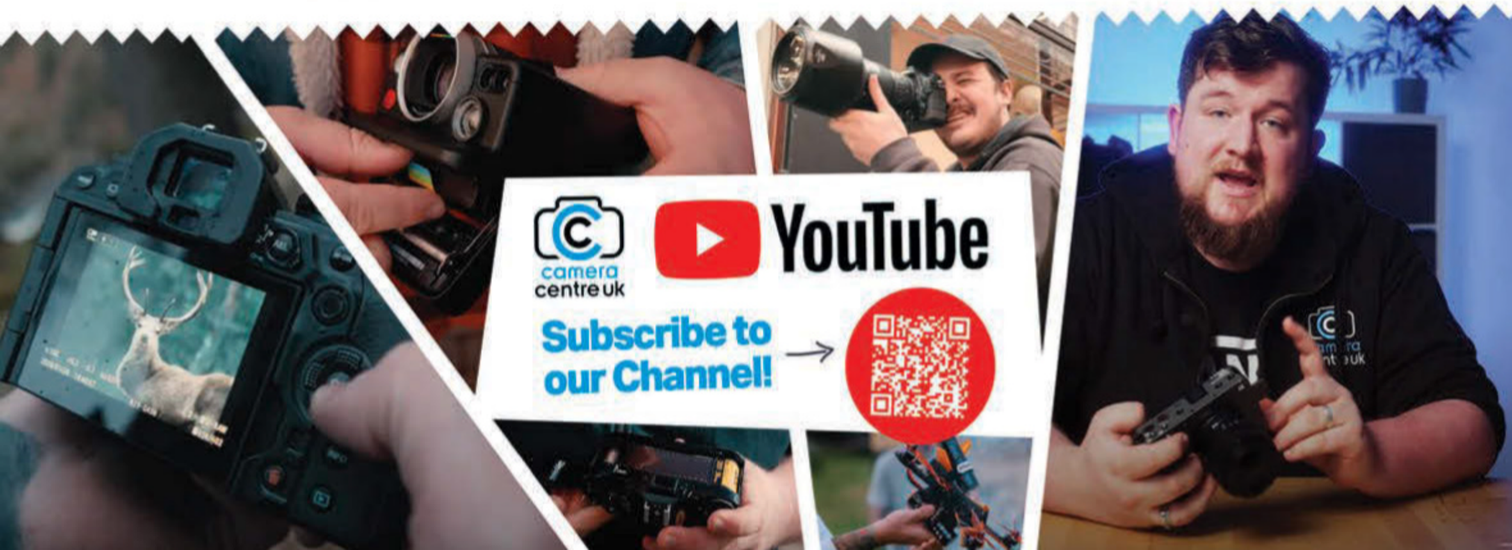

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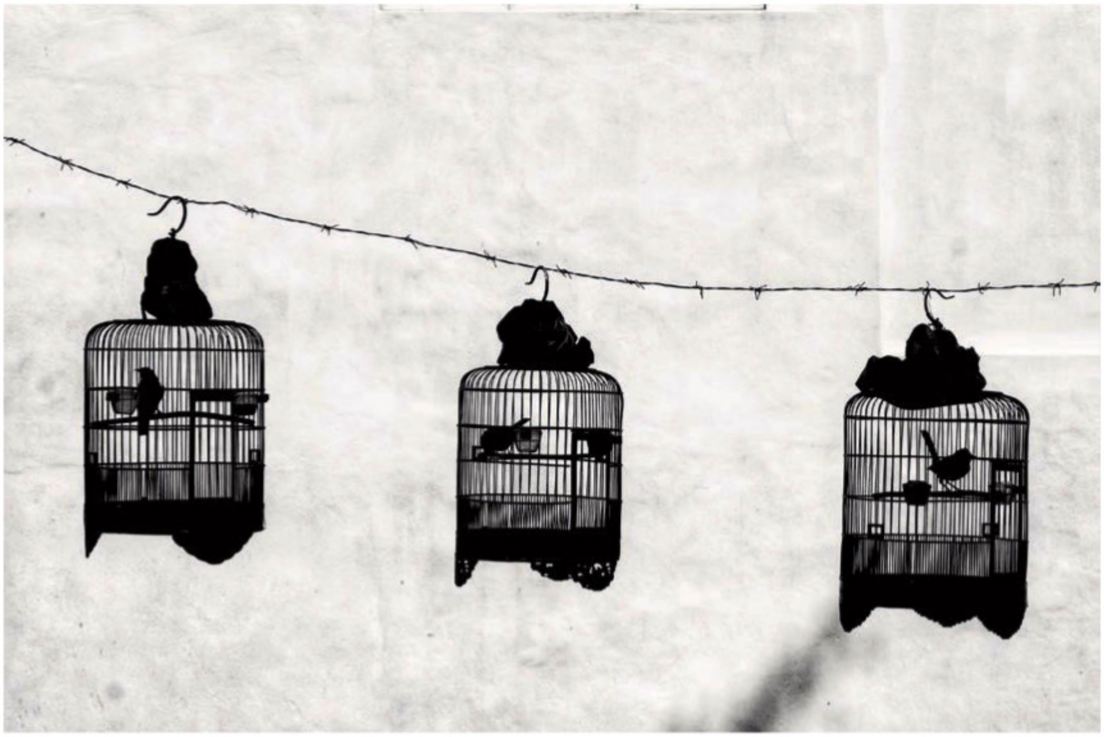
Damien Demolder considers...

Freedom Is Precious by Steven de Siow



I was entertained the other day by a comment on a post I saw somewhere on one of the barrage of social media platforms I seem to have signed up to.

An aggrieved poster had written a lengthy piece describing some ill that had befallen him that wasn't his fault and for which justice clearly needed to be done. The level of detail he felt compelled to deliver regarding his situation clearly reflected the depth of the hurt he felt, and probably writing it all down acted as a form of therapy for him – and possibly the only relief he was going to get.

LOL

On clicking 'Read More' at the bottom of the post preview I was slightly dismayed at how much the poster expected me to invest in his problem, and while I felt sympathy for his plight my natural debt to a fellow human in pain did not extend to the amount of time and effort it required to get to the conclusion. I skipped to the comments – the first of which said, 'Sorry about whatever happened to you mate, but I ain't reading all that.' It made me laugh out loud. It also reminded me of the limited compassion of others, and how we need to balance our own requirements to vent without abusing the patience of the listener.

Had the chap kept his message short, spoken clearly and punctuated his piece to separate his sentences and their elements I'm certain more readers would have got to the end of his post and engaged. But he mistreated his audience by forcing them to wade through distractions, poor communication and puzzles of alternative meanings that required multiple passes to decipher.

Photography is no different to posting on Faceache. The greatest favour a photographer can do any viewer of pictures and, ultimately, themselves, is to make the process easy, and the subject of the image clear. If your viewer isn't sure what they are supposed to be looking at, or you are making it hard work for them to fathom, they will look at the wrong thing or just pass by in confusion.

If your message is clear it will be consumed and appreciated in seconds, and your picture will have hit the mark.

Successful images have an immediate impact. That doesn't prohibit the emergence of greater meaning after a period of extended study, but the basis of the idea needs to come across instantly.

> **'On clicking "Read More" I was dismayed at the amount of time it required to get to the conclusion'**

Photographer Steven de Siow creates an immediate connection with this visually arresting silhouette of pretty birdcages hanging on a wire. It draws our attention and makes us look, and straight away we are engaged. It's a beautiful shot. After a moment or two however we realise he is showing us birds in mini-prisons, and that the wire isn't just wire, it is barbed wire. Suddenly the meaning takes a different turn. It's a very clever shot that has an air of simplicity about it.

As we all know though, there's not much that's simple about keeping pictures simple. But there's tremendous power in getting straight to the point.

You can see more of Steven's work at **facebook.com/stevendesiow**

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

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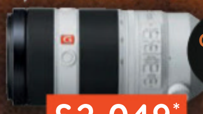

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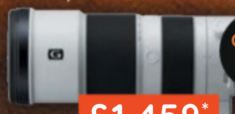

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